75¢
AUG. 1

VOGUE

THE PRETTIEST-GIRL-IN-THE-WORLD LOOK
50 GREAT WAYS TO WEAR IT

BEAUTY
NEW HAIRCUT...
NEW EYE MAKEUP...
WHAT BRIGHT GIRLS THINK ABOUT BEAUTY

"THE YOUNG
THE PARTY OF HOPE"
BY ALFRED KAZIN

ROCK
THE BIG MUSIC NEWS IN THEATRE NOW



Alixandre

SAMUEL SCHULMAN FURS, INC., NEW YORK



®EMBA MINK BREEDERS ASSOCIATION American mink—world's finest Neal Barr

Fashion jewel: rare quality glacial Tourmaline® Emba® natural pale beige mink

I. MAGNIN, WEST COAST SAKOWITZ, HOUSTON SAKS, WASHINGTON, D.C. SWANSON'S, KANSAS CITY KREEGER'S, NEW ORLEANS

VERY *Saks Fifth Avenue*

A little hug of jacket. A bias fling of skirt.
That's the idea of our jacket-and-dress costuming.
In earthy brown wool crepe. $395.

Murray Nieman for **Hannah Troy**

AUGUST 1, 1968

INCORPORATING VANITY FAIR

VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN NEW ZEALAND

I. S. V.-PATCÉVITCH, President
Alexander Liberman, Editorial Director



DAVID BAILEY

COVER: Opening this issue of The Prettiest-Girl-in-the-World looks, two of the prettiest—the belted shirtdress in cornflower-blue wool knit and Joanna Shimkus, the fresh young movie face who wears it here and again, in another colour, on page 134. . . . The glow that goes on all year round—Makeup-To-Sun-By, a new translucent slick of healthy colour in stick form; here, in cool Beige, one of five delicious flavours, and Shadow of Sherbet lipstick on the mouth. All by Fabergé. Kimberly dress, wool knitted in America. Coiffure: Edward Owens of Louitts, London.

FASHION

73 Vogue's eye view: a pretty girl is like a breath of fresh air
74 The Prettiest-Girl-in-the-World Look—Jean Shrimpton and the news in pants suits, weskit-looks
84 Julie Christie—the romance of black velvet; wide sleeved white skirts; short satin pleats at night
92 Julie Driscoll in an aura of fur and feathers; capes and tunics
106 Moustache!
108 Penelope Tree in a charade of design on design, a swirl of capes; the little-evening jumper; long evening dirndl
120 Ingrid Brett—short-evening dresses skirted with velvet, scallops, lace
124 Marisa Berenson—the long coat for day; the fencing-jacket suit
128 The smashy new daytime knits
130 Joanna Shimkus in belted pulls; sweaters; new fur and leather looks
138 Georgina Ward—a dazzle of black at night; the necktied shirt
142 Charlotte Rampling—wide-legged pants suits with longer coats
144 The Young Cavaliers—children's clothes for autumn and winter
160 Vogue's Own Boutique of Suggestions, Finds, and Observations

FEATURES/ARTICLES/PEOPLE

100 People Are Talking About . . . Claude Lévi-Strauss
102 Trintignants Together
104 Rock Theatre's Breech Birth. By Albert Goldman
122 The Young: the Party of Hope. By Alfred Kazin
150 The Art of the Young. By E. C. Goossen
152 Mrs. Philip Harari in Africa

FASHIONS IN LIVING

69 Vogue's Decorating Finds and Ideas
158 The Great Silver Whatsis

BEAUTY

45 Vogue's Ready Beauty
46 Beauty Checkout
96 Beauty Bulletin: beauty and the brain—the 1968 bright girls

DEPARTMENTS

16 Vogue's Prix de Paris—the 1968 finalists
45 First quiz for the next Prix de Paris
52 Vogue's Notebook: Double Benefit in New York
54 Vogue's Notebook: Moroccan Embassy Party in Washington
56 Vogue's Spotlight: Pop Music. By Richard Goldstein
58 Vogue's Spotlight: Art. By Barbara Rose
60 Vogue's Spotlight: Movies. By Ann Birstein
62 Vogue's Spotlight: Money. By Henry C. Wallich
64 Vogue's Spotlight: Theatre. By Anthony West
66 Vogue's Spotlight: Travel. By Despina Messinesi
71 Men In Vogue . . . Notes, Quotes, and Votes
170 Vogue's Travelog
172 Vogue's School Directory

AMERICAN VOGUE
420 Lexington Ave., New York, N. Y. 10017
DIANA VREELAND
Editor-in-Chief

Associate Editor: ALLENE TALMEY
Art Director: PRISCILLA PECK
Managing Editor: ROSEMARY BLACKMON
Feature Editor: KATE LLOYD
Special Features Editor: MARGARET CASE
Associate Editor, Fashion: GRACE MIRABELLA
Fashion Editors:
BABS SIMPSON CATHERINE DI MONTEZEMOLO
NICOLAS DE GUNZBURG CARRIE DONOVAN
POLLY ALLEN MELLEN ROBIN BUTLER
KEZIA KEEBLE HOVEY LINDA FRANKEL
KATHRYNE HAYS Shoes and Stockings
MARGARET INGERSOLL Fabrics
JOYCE MACRAE Fabrics Associate
DOROTHEA MCKENNA Foundations, Lingerie, Children
KARIN-MARIA WINKELHORN Accessories
JULIA SCHON Boutique Associate
Beauty Editor: JESSICA CANNÉ
Special Projects Editor: GLORIA SCHIFF
Editor-at-Large: FRANÇOISE DE LANGLADE
Los Angeles Editor: ELEANORE PHILLIPS
Paris Editor: SUSAN TRAIN
Rome Editor: CONSUELO CRESPI
Madrid Editor: ALINE ROMANONES
London Editor: PAMELA COLIN
Copy Editor: EDITH LOEW GROSS
Fashions in Living Editor: ALISON HARWOOD
Fashions in Travel Editor: DESPINA MESSINESI
Feature Associates:
MARY ROBLEE HENRY POLLY DEVLIN
Feature Researcher: SIMONA TUTEN
Fashion Copy: LYDIA MCCLEAN MARY KLEVE
JANE OGLE KAREN WEED
Beauty: JEAN PIERSON TOPSY TAYLOR
Men's Page Editor: CAMILLE DUHÉ
Executive Assistant to the Editor: FELICITY CLARK
Contributing Editors: CECIL BEATON
MARY KRUMING TATIANA MCKENNA Food
DOROTHEA WALKER SHEILA DE ROCHAMBEAU
Administrative Coordinator: BETTY HOUSTON
Copy Executives:
JEANNE BALLOT ANNIS BRADSHAW
DIANE KANE EVY PIEROT Research
Art Department:
EDMUND WINFIELD GERALD SLATER
CAROL KNOBLOCH MARION SACKETT
SALVADÓ BORRAS
Administrative Assistants: GLADYS POHL
GLORIA GERSH Art FRANCES DECKER Features

Publisher: S. I. NEWHOUSE, JR.
Associate Publisher: RICHARD A. SHORTWAY
Executive Editor: MARY JANE POOL
Marketing Director: RUTH MCCARTHY
Promotion Director: NADINE BERTIN STEARNS
Merchandising Director: EDIE BEESON SMITH
Fashion Projects Editor: BARBARA MCKIBBIN
Fashion Promotion: ALEXANDRA PENNEY Editor
CAROL HARVEY Coordinator
ROBERT WALKER Art Director
Fashion Merchandising: KATHERINE DOWNES
ANNE STEGEMEYER
Fashion Credits: ROSAMOND BELT
Fabric Room Editor: CAROLE MANCHESTER
Public Relations Director: GLORIA LISTER
Advertising Director: ROBERT E. YOST
Advertising Sales Manager: JOHN RODNEY
Beauty-Cosmetics Advertising Manager:
WILLIAM D. LEAHON
Marketing Manager, Fibres and Fabrics:
CHARLES H. REINHARDT
Retail Manager: ANDREW MORGAN
Fashion Advertising Manager: ROBERT L. GROBERG

BRANCH OFFICES
Statler Building, Boston, Mass. 02116
Robert Brennecke, Mgr.
65 East South Water Street, Chicago, Ill. 60601
Donald H. Koehler, Mgr.
3921 Wilshire Blvd., Los Angeles, Cal. 90005
Thomas J. Stewart, Mgr.

BRITISH VOGUE
Vogue House, Hanover Square, London, W. 1
FRENCH VOGUE
4 Place du Palais-Bourbon, Paris 7
AUSTRALIAN VOGUE • NEW ZEALAND VOGUE
49 Clarence Street, Sydney
ITALIAN VOGUE
Piazza Castello 27, Milan

International Executive Editor:
MILDRED MORTON GILBERT

THE CONDÉ NAST PUBLICATIONS INC.
I. S. V.-PATCÉVITCH President
BENJAMIN BOGIN Vice President
PERRY L. RUSTON Executive Vice President
DANIEL SALEM Vice President (Overseas)
ROBERT J. LAPHAM Advertising Director
ALFRED W. COOK Treasurer
MARY E. CAMPBELL Secretary

Vol. 152, No. 2, Whole No. 3002

Copyright © 1968 by The Condé Nast Publications Inc. All rights reserved. Printed in the U.S.A.

VOGUE INCORPORATING VANITY FAIR IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY, AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., 420 LEXINGTON AVENUE, NEW YORK, N.Y. 10017. SECOND CLASS POSTAGE PAID, AT NEW YORK, N.Y., AND AT ADDITIONAL MAILING OFFICES. SUBSCRIPTIONS: IN U. S. AND POSSESSIONS, $10 FOR ONE YEAR, $17 FOR TWO YEARS, $22 FOR THREE YEARS. IN CANADA, $11 FOR ONE YEAR, $19 FOR TWO YEARS, $25 FOR THREE YEARS. ELSEWHERE, $15 FOR ONE YEAR, PAYABLE IN ADVANCE. SINGLE COPIES IN U. S. AND CANADA, 75¢. SIX WEEKS ARE REQUIRED FOR CHANGE OF ADDRESS. IN ORDERING A CHANGE, WRITE TO VOGUE, BOULDER, COLORADO 80302. GIVE BOTH NEW AND OLD ADDRESS AS PRINTED ON LAST LABEL.

Postmaster: Send Form 3579 to Vogue, Boulder, Colorado 80302

Do you speak Réplique?

(The perfume with a language all its own.)



Parfums Raphael • Paris • New York



Cabot comes alive in plaid 'n' plain three piece dresses of luxurious wool... created for a brilliant new point of you. In black/white, red/grey, grey/lemon or gold/blue, sizes 6-16. Left, about $80, right, about $75, slightly higher in the Far West. At fine stores everywhere including **Best & Co.,** New York, **Sakowitz Bros.,** Houston, **Carson, Pirie Scott Co.,** Chicago, **Flah's,** Albany, **Halle Bros.,** Cleveland, **Frost Bros.,** San Antonio, **B. Forman Co.,** Rochester or write **Cabot Knitwear,** 1410 B'way, N.Y., N.Y. 10018

KENNETH PAUL BLOCK



MIRROR OF THE FUTURE:
BONWIT'S GLITTER-STRUCK BROCADE

Reflecting a coming season of incredible opulence, our floating cloud-pattern brocade gleams with the light of a thousand gold, pewter and silver metallic threads on acrylic and polyester.

Elinor Simmons' design for Malcolm Starr, misses' sizes, 145.00

Collection Clothes

New York and all stores

BONWIT TELLER

©1968 Estée Lauder, Inc. Photograph: Skrebneski

You spent all summer
getting a tan.
Now keep it-
with Go-Bronze
by Estée Lauder

Simply smooth on Estée Lauder's transparent gel over or under make-up. Go-Bronze helps to keep your tan alive-looking, July-golden and glowing. Why let your face fade away between summers? Treat your complexion to a sunny climate all year long with Go-Bronze. Formulated in four shades to give natural warmth to every skin tone:

Early Sun, Golden Sun, Deep Sun, plus one new shade—rich Bronze Glow. Each, $5.

Estée Lauder





AMALFI

FINE ITALIAN KNITWEAR



Elegance — the expression of Amalfi.
For name of store nearest you, write:
Amalfi Knitwear,
110 E. 9th St., Los Angeles, Calif. 90015.
(In Canada) 1470 Peel St., Montreal.
Flown in directly by SAS

Available at: Bullock's California, Swanson's Kansas City, Frederick & Nelson Seattle, Meis Bros. Terre Haute, Garfinckel's Washington, D.C., Wolf Bros. Omaha.


Montaldo's
Charlotte, Winston-Salem, Greensboro, Durham, North Carolina • Richmond, Virginia
St. Louis, Missouri • Denver • Colorado Springs • Bartlesville, Oklahoma • Columbus, Ohio
East Orange & Short Hills, N.J.
Doop's

PEOPLE WHO HAVE EVERYTHING ALWAYS WEAR WOOL



And this is the season to harvest the new berry reds, like this pure wool knit from **WINSTON MILLS.** The deep rich color and soft delicious texture are just some of the natural advantages you get from pure wool.

Anne Fogarty simply couldn't have picked a prettier fabric for this current ensemble that will keep all its freshness over miles of traveling.

This great example of **The American Way with Wool** has the sewn-in wool mark label, your assurance that you're getting nothing but the best, pure wool. For further information, write American Wool Council, Dept. WJ-2568B, 570 Seventh Avenue, New York, N. Y. 10018.

THE AMERICAN WAY WITH WOOL

Anne Fogarty
for
RICH'S

RICH'S

ATLANTA BORN...ATLANTA OWNED...ATLANTA MANAGED



wool, suede and Anne Fogarty combine to create this double knit wool dress-and-bolero ensemble in antique red or camel. Why wool? Because Anne Fogarty appreciates "The American Way with Wool". . . you will, too. Lined with Touch of Gold by Ascot. Sizes 6 to 14. $130. Young Couture, Rich's Atlanta

PEOPLE WHO HAVE EVERYTHING ALWAYS WEAR WOOL



And now they're playing it neutral in pure wool knits from **DUPLEX-SHANNON.** Pure wool makes more than a shade of difference to knits. It's the fiber that satisfies your natural craving for luxurious textures, subtle colors, and the carefree life. California Girl invites you to live all year round in the state of chic in these great '68 examples of **The American Way with Wool.** They have the sewn-in wool mark label, your assurance that you're getting nothing but the best, pure wool. For further information, write American Wool Council, Dept. WJ-2568, 570 Seventh Avenue, New York, N.Y. 10018.

THE AMERICAN WAY WITH WOOL

California Girl
for
Sanger-Harris



SHAPE '68 means luxurious double knits that move in at the body and go out at the hem.

IT'S THE AMERICAN WAY WITH WOOL BY CALIFORNIA GIRL in tri-colors of grey with ivory-white and camel-brown. Grand flare scarf dress, 6 to 14 sizes; soft flare coat dress, 8 to 16 sizes. Each 50.00.

Sanger-Harris
DALLAS

PEOPLE WHO HAVE EVERYTHING ALWAYS WEAR WOOL



Especially pure wool knits by **KIMBERLY**—the way to look out of this world, while getting around the world. If you know what goes, you'll get the soft young tailoring, the luxurious textures, and the super-rich colors of these new multi-climate costumes. Pack up and go without a qualm about wrinkles, in a great '68 example of **The American Way with Wool.** Look for the sewn-in wool mark label, your assurance that you're getting nothing but the best, pure wool. For further information, write American Wool Council, Dept. WJ-2568A, 570 Seventh Avenue, New York, N. Y. 10018.

THE AMERICAN WAY WITH WOOL

Kimberly
for
HIGBEE'S



TRAVEL VIA KIMBERLY:

IN A NEW KNIT COSTUME

OF PURE VIRGIN WOOL

These stunning new knits will see you beautifully to any destination in the world. Both bear the wool mark . . . drape and pack as only wool can. Misses' sizes.

The coat costume: oxford grey or red. 140.00

The 3-piece costume with chain belt: oxford grey with pale blue. 110.00

HIGBEE'S
CLEVELAND

THE AMERICAN WAY WITH WOOL

PURE VIRGIN WOOL

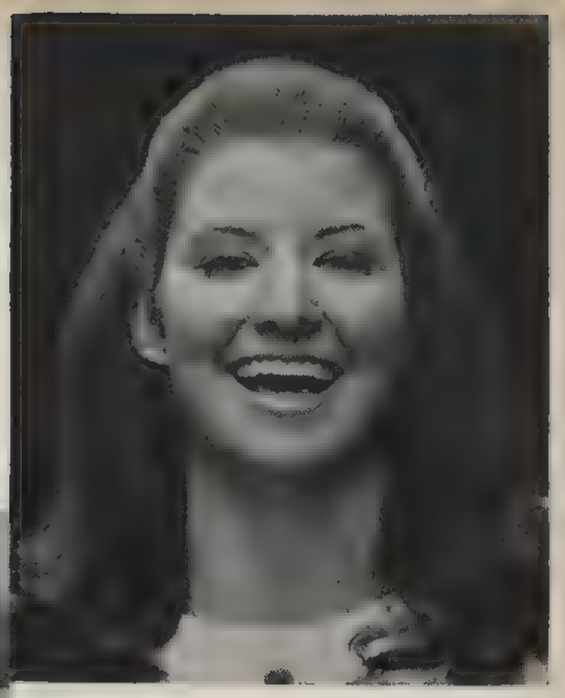


JILL GERSTON
VASSAR COLLEGE

LINNEA MILLER
UNIVERSITY OF WASHINGTON



SHERRY CHRISTIE
MOUNT HOLYOKE COLLEGE



ANN DIAMOND
SARAH LAWRENCE COLLEGE





CLAIRE ADAMS
NEW SCHOOL FOR SOCIAL RESEARCH

VOGUE'S 27th PRIX DE PARIS

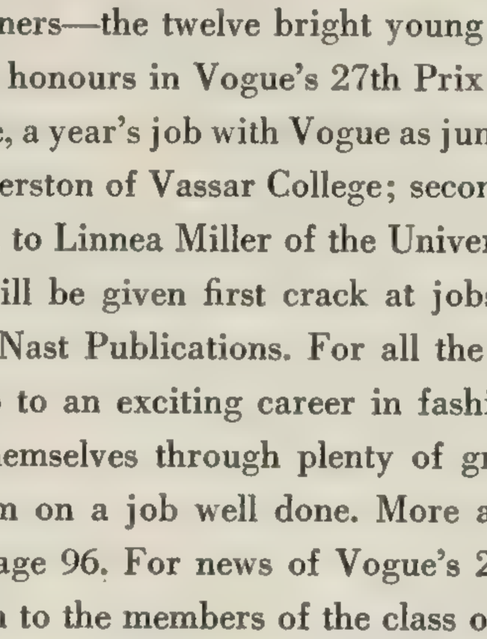
Meet the winners—the twelve bright young members of the class of '68 who took top honours in Vogue's 27th Prix de Paris for college seniors. The first prize, a year's job with Vogue as junior editor and a trip to Paris, went to Jill Gerston of Vassar College; second prize, a six months' job as junior editor, to Linnea Miller of the University of Washington. The ten runners-up will be given first crack at jobs with Vogue or any of the other Condé Nast Publications. For all the girls, winning the Prix has been a leg-up to an exciting career in fashion—an opportunity they've earned for themselves through plenty of grit and hard work. We congratulate them on a job well done. More about these attractive young women, on page 96. For news of Vogue's 28th Prix de Paris—starting now and open to the members of the class of '69—see page 45.



JUDITH LOWERY
INDIANA UNIVERSITY

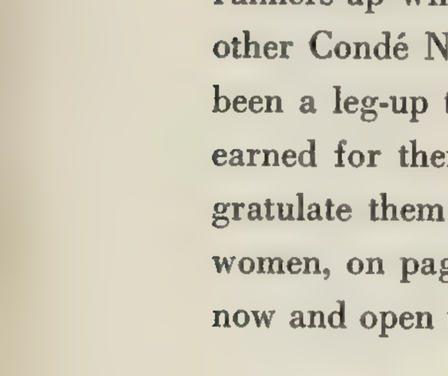
NANCY NARBOE
LEWIS AND CLARK COLLEGE

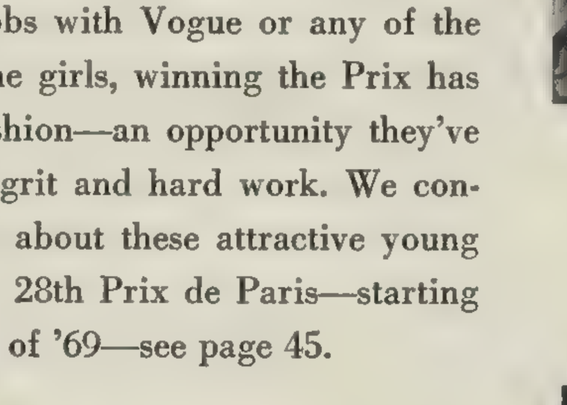




LILY APPELMAN
UNIVERSITY OF CHICAGO

MARGARET CONVERSE
UNIVERSITY OF ILLINOIS





DEBORAH SLOTKIN
RADCLIFFE COLLEGE

ANN MARIE CUNNINGHAM
TRINITY COLLEGE

NANCY FLETCHER
MOUNT HOLYOKE COLLEGE

JACK ROBINSON

Kimberly®

The impeccable knit, three piece suit in pure wool. About $100. Bergdorf Goodman, Neiman Marcus, Marshall Field & Co., I. Magnin.



The Mini Misstique



Cinderella® Cinderella conjures up new fashion magic. The little sorceress' sweater dress is a gem in emerald. 4/6X, about $10; 7/14, about $12. For small sirens—the sweater and skirt in squash; 7/14, about $16. Creslan has a kinship with kids. You'll welcome its weightless warmth, rich colors and washability. Creslan acrylic fiber is a product of American Cyanamid Co., N.Y.

CYANAMID Creslan® LUXURY ACRYLIC FIBER

At these fine stores and many more. BUFFALO—Wm. Hengerer • CINCINNATI—H. & S. Pogue • DETROIT—Crowley, Milner • FT. WORTH—Monning's • NEW YORK and Branches—Macy's OAKLAND and Branches—H. C. Capwell • PHILADELPHIA and Branches—Strawbridge & Clothier • PHOENIX—Diamonds • SOUTHERN CALIFORNIA—Bullock's • ST. LOUIS—Stix, Baer & Fuller





Jaeger brings out the proper wench in every woman.

With the proper sweater. The proper skirt.
The proper stockings. The proper shirt.
Now—be wicked, sweet wench, and let
who will be classic.

JAEGER®

The Jaeger Company • 430 Park Ave. • N. Y. C. 10022

Sweater—camel hair, cashmere and lamb's wool—about 32.00. Skirt—camel hair and wool—about 30.00. Skirt—red worsted wool—about 25.00. Shirt—100% silk—about 24.00. Stockings—nylon and wool—about 5.00. At proper stores everywhere.

LONDON • PARIS • MILAN • BERMUDA • MONTREAL • MEXICO CITY • OSLO • STOCKHOLM • SYDNEY • BEIRUT • ISTANBUL • BAHAMAS





Three Bronzers.
Two Blushers.

This is not make-up.

It's Sheer Tint, the world's first see-through face color.

Sheer Tint isn't a cover-up. It's a color-up. A greaseless little stick that puts radiant, healthy, transparent color all over your face. A glowy, alive two-weeks-in-Acapulco kind of color.

Sheer Tint comes in three bronzers and two blushers. So you can do your face sheer and sunny. Or pink and pretty. Or a little of both. (You can even wear Sheer Tint under makeup or over makeup. And get a whole new lift of color wherever you want it.)

Sheer Tint. It makes you look the way you love to feel.

And Helena Rubinstein did it.

Sheer Tint™ by Helena Rubinstein

©1968 Helena Rubinstein, Inc.



The Downside-Up Shoe à la Vivier at Saks Fifth Ave.

Such élan—the new Downside-Up Shoe view from CORFAM*. For this matched-motif method of coordination, Vivier sculpts a scalloped pump of "Ditto" print CORFAM. The embroidered stocking repeats and completes the "Ditto" motif. A brilliant way to put yourself together, created by Fleming-Joffe. Complete with the carefree benefits of CORFAM... repels water; retains a flawless finish. And CORFAM breathes to aid foot comfort.

Feel free...you're in Corfam®

VIVIER PUMP, also in red, green, blue and brown "Ditto" print CORFAM, about $40, at Saks Fifth Ave. exclusively.

*Reg. U.S. Pat. Off. for Du Pont's man-made poromeric

DUPONT
REG U S PAT OFF

Better things for better living...through chemistry

THE GENIUS OF

Gino Paoli®

ITALIAN COUTURE KNITTER

1407 Broadway, N.Y., Roma, Milano, Toronto, Los Angeles







Let your hairdresser color-style your hair with.....

Is your hair color do-it-yourself? Then why not try the easy way? Visit your beauty salon. Let a professional colorist treat you with Roux, the *professional* colorings. Relax, while Roux and your beautician take over. Then open your eyes to the silken sheen, the younger, healthier look, the coverage of gray, the lustrous color-styling. If you've known only do-it-yourself results, your mirror will show you a new concept of hair color beauty.

ROUX



PROFESSIONAL COSMETICS FOR LOVELIER HAIR COLOR

FANCI-TONE* Creme Hair Tint for lasting color ■ NICE CHANGE* Hair Color Lotion for semi-permanent color ■ FANCI-FULL* Rinse for temporary color ■ Let your hairdresser advise the type, as well as the color, that best suits your needs.

*REG. TRADE MARK

Enna Jettick® makes shoes for grandmothers.

You could call them the free years.

When a woman is old enough to know what life is all about. And young enough to enjoy it.

When she's finally able to devote some time to herself. When she can live as she likes. And wear what she likes.

It's not easy to make shoes with everything she asks for. But she's too sophisticated to take anything less.

Only a kid is self-conscious about asking for something comfortable.

Sonya, buckled pump with the fit you can feel. From the Enna Jettick collection at $11.99 to $15.99.



PRICES SLIGHTLY HIGHER IN THE WEST. STYLE LYNN AND MCCARTHY, AUBURN, N.Y./COAT GEORGES KAPLAN/MR. JOHN HAT

IN
VOGUE
FOR
AUGUST 15 . . .

THE WELL-KEPT FOOT:
how to have it . . .
what it means to health and beauty

DON'T MISS
VOGUE FOR
AUG. 15



Domani means tomorrow.
It's at these stores today.

NEW YORK: Franklin Simon
LOS ANGELES: Bullock's
PHILADELPHIA: Gimbels
BOSTON: Filene's
ST. LOUIS: Stix, Baer & Fuller

ALABAMA
BIRMINGHAM: Pizitz
FLORENCE: Bootery
GADSEN: Rutenberg's
HUNTSVILLE: Dunnavant's
MOBILE: L. Hammel Co.
MOBILE: Lindy's
MONTGOMERY: Al Levy's
PRICHARD: Daniels

ARIZONA
PHOENIX: Jennifer's
PHOENIX: Kagel's

ARKANSAS
LITTLE ROCK: Greens
LITTLE ROCK: M. M. Cohen

CALIFORNIA
ALHAMBRA: Bragg's
BAKERSFIELD: Steffey's Fashion Shoppe
BEVERLY HILLS: Ann Arnold
BURBANK: Loretta's
CASTRO VALLEY: Daughtrey's Dept. Store
CHINO: Mary J's
COLUSA: Fashion House
COMPTON: Mr. B Fashions for Women
DINUBA: Gerry's
EL CERRITO: Caralis
EL CERRITO: Carole's
FRESNO: Miss Pat's
FULLERTON: Edna MacMaster's Shop
GLENDORA: Dobrin's
HANFORD: Mirviss, Inc.
HELMET: Grace's Ladies Apparel
INGLEWOOD: Polka Dot Shops
LA HABRA: Nena's Fashions
LA JOLLA: Martha Cross Fashions
LANCASTER: Scott's Dept. Store
LONG BEACH: Buffum's
LOS ALTOS: Foothill Fancy
LOS ANGELES: Betty Wales
LOS ANGELES: Bullock's Downtown
LOS ANGELES: Eve's Apparel
LOS ANGELES: Eve's Wilshire
LOS GATOS: Canterbury House
MADERA: Cerioni's Sportswear
MARYSVILLE: Jay's
MARYSVILLE: The Fashion
MERCED: The Sterling
MONTEREY: Monty's
OAKLAND: Helen's
ONTARIO: J. M. McDonald Co.
ORANGE: Eve's of Orange
OXNARD: The Charlotte Shop
PALO ALTO: Rita on Ramona
POMONA: Orange Belt Emporium
POMONA: Alfred Gray
PASADENA: F. C. Nash Co.
PORTERVILLE: Ruth's
REDONDO BEACH: Blue Bird Shop
REDWOOD CITY: The Monash Shop
RIVERSIDE: Stephenson's
ROSEMEAD: Ro Corson
SALINAS: The Style Shop
SAN FRANCISCO: I. Magnin
SAN FRANCISCO: Macy's California
SANGER: Roslyn's
SAN JOSE: Bressman's
SAN JOSE: Carmella's Fashions
SAN JOSE: Lee Zabel
SANTA MONICA: Henshey's
SANTA ROSA: Betti-Clare's
SHERMAN OAKS: Charlotte's
SO. PASADENA: Dorothy Ashland
TORRANCE: Darlene's
TULARE: The Vogue
VENTURA: Berger's
VISTA: Leona Ray
YUCAIPA: Belva's Style Shop

COLORADO
DENVER: Neusteter's
GRAND JUNCTION: Cele's

CONNECTICUT
BRIDGEPORT: D. M. Read
FAIRFIELD, HAMDEN: Howland's
NIANTIC, GROTON, WATERFORD: The Casual Shop
VERNON: Mam'selle
WATERFORD: Genung's
WEST HARTFORD: Gillman's

FLORIDA: Jordan Marsh of Florida
COLUMBUS: Lazarus
SAN FRANCISCO: I. Magnin
SAN FRANCISCO: Macy's California
WASHINGTON, D.C.: Hecht's

DELAWARE
CLAYMONT: M. Thorngate
DOVER: Emanuel's

DISTRICT OF COLUMBIA
WASHINGTON, D.C.: Hecht's
WASHINGTON, D.C.: Mickey's Sports & Casuals

FLORIDA
BOCA RATON: Lucille's
BRADENTON, SARASOTA: Montgomery Roberts
CLEARWATER: Bauman's
JACKSONVILLE: Furchgott's
JACKSONVILLE: May-Cohen's
JUPITER: Red Hen
LAKELAND: Bernie's
MIAMI: Jordan Marsh
MIAMI: Sandra Post
ORLANDO, DAYTONA, WINTER PARK: Ivey's
ORLANDO: Gerry's Dress Shoppe
ORLANDO: Little Shop
ST. AUGUSTINE: Akra's
ST. PETERSBURG: O'Falk's
ST. PETERSBURG: Renee Resort Wear
WALTON BEACH: The Wardrobe

GEORGIA
ATLANTA: Boyd's
ATLANTA: Davison's
ATLANTA: Leonard's
AUGUSTA: Cullum's
SAVANNAH: Fine's

HAWAII
HONOLULU: Liberty House

ILLINOIS
BERWYN, CHICAGO: Bernard's
CHAMPAIGN: La Boutique
CHICAGO: La Pecque
CHICAGO: Mimi's Apparel
CHICAGO: The People's Store
CLARENDON HILLS: Nadine's
DES PLAINES: Cynthia Shoppe
GRANITE CITY: Helman's
OAKBROOK: Victor's
PARK RIDGE: The Park Shop
ROCKFORD: Charles V. Weise
SKOKIE: Neiman's
SPRINGFIELD: Seven to Heaven

INDIANA
CROWN POINT: The Boutique Shop
ELKHART: Drake's
FORT WAYNE: Nobbson
FORT WAYNE: Wolf and Dessauer
INDIANAPOLIS: H. P. Wasson
TERRE HAUTE: Metro's

IOWA
CEDAR RAPIDS: Armstrong's
DES MOINES: Younker's of Iowa

KANSAS
HUTCHINSON: Pegues

KENTUCKY
DANVILLE: Hub Frankel
PADUCAH: C. A. Brumley

LOUISIANA
LAFAYETTE: La Parisienne
MONROE, SHREVEPORT: Selber Bros.

MAINE
BANGOR: Burdell's

MARYLAND
BALTIMORE: Hecht's
BALTIMORE: Stewart & Co.
BETHESDA: Rose Williams
CLINTON: Surett Shop
HYATTSVILLE: Shirley's
LANGLEY PARK: Ruth Rider
RANDALLSTOWN: Lenore Krew Fashions
SILVER SPRINGS: Contessa Fashions

MASSACHUSETTS
BOSTON: Filene's
BOSTON: Tourraine's Stores
DANVERS: Lorraine Roy
FALMOUTH: Malchman's
PIKESVILLE: Debra Barry
SPRINGFIELD: Albert Steiger's
WORCESTER: Denholm McKay
WORCESTER: Ulian's

MICHIGAN
DETROIT: J. L. Hudson

MIAMI: Sandra Post
DENVER: Neusteter's
PITTSBURGH: Kaufmann's
ATLANTA: Davison's
BUFFALO: L. L. Berger

BAY CITY: Duchess Shop
DEARBORN: Tow Bari
DETROIT: Demery's
DETROIT: Fuhrman's
DETROIT: Hawkin's Apparel
DETROIT: Ray Shoppe
FLINT: Ferris Suburban
FLINT: Lady Westgate Fashion Shoppe
GRAND RAPIDS: Beverly's
GROSSE POINT WOODS: Rosemary Boutique Fashions
HOMER: Falconer's
INKSTER: Kay's
LANSING: Lett's Fashions
LINCOLN PARK: Fisher's
PONTIAC: Alvin's
SAGINAW: Ferris Brothers
SOUTHFIELD: Sherri's
SOUTHFIELD: Zuiebacks Suburban
WYANDOTTE: Fashionette

MINNESOTA
MINNEAPOLIS: Dayton's
MINNEAPOLIS: Donaldson's
MINNEAPOLIS, ST. PAUL: Young Quinlan

MISSISSIPPI
HATTIESBURG: DeVille Fashions
TUPELO: The Clothes Closet
VICKSBURG: Georgia Loe

MISSOURI
KANSAS CITY: Adler's
OVERLAND: Sandro's
ST. LOUIS: Boyd's
ST. LOUIS: Stix, Baer and Fuller

NEBRASKA
OMAHA: J. L. Brandeis

NEVADA
RENO: The Fashion

NEW JERSEY
BERGENFIELD: Florence Shop
CLOSTER: Gerda's Dress Shop
ENGLEWOOD: The Clothes Cart
LINDEN: Edmar's
MORRISTOWN: M. Epstein
PLAINFIELD: Teppers
VERONA: Evenson's Inc.

NEW YORK
ALBANY: Claire's Sportswear
ALBANY: Flah's Inc.
BELLMORE: Camille's
BROOKLYN: Kleinfield's
BROOKLYN: Martin's
BUFFALO, AMHERST, NIAGARA FALLS: Jeness
BUFFALO: Adam Meldrum & Anderson
BUFFALO: Krasner
BUFFALO: L. L. Berger
EAST NORTHPORT: Lady Jay
ELLENVILLE: Kate Brodsky's
ELMIRA: Southgate Apparel
FRANKLIN SQUARE: Jessica's
GLOVERSVILLE: Harper's
LATHAM: Boston Store
LONG ISLAND: Gertz of Long Island
NEW HARTFORD: Munger's
NEW YORK: Franklin Simon
NEW YORK: Lord & Taylor
NEW YORK: Stern Brothers
OSWEGO: McDonald's
PORT CHESTER: Mitch's
ROCHESTER: B. Forman
ROME: Goldberg's
SCHENECTADY: Florence Dress Shop
STATEN ISLAND: Melody Ann
SYOSSET: Post & Co.
SYRACUSE: Flah & Co.

NORTH CAROLINA
CHAPEL HILL: J. B. Robbins
CHARLOTTE, FAYETTEVILLE: Collins Stores
DURHAM: Norman Black
GOLDSBORO: Hodgins
GREENSBORO: Contessa Ltd.
HIGH POINT: Tobias
RALEIGH: Mac Joseph's

OHIO
AKRON: Polsky's
CINCINNATI: Mabley & Carew
CINCINNATI: Shillito's
CLEVELAND: Higbee's
COLUMBUS: Lazarus
DAYTON: Elder-Beerman
FINDLEY: Alice Inc.
HAMILTON: Martin's Town & Country Fashions
STEUBENVILLE: The Hub
YOUNGSTOWN: Charles Livingston

CINCINNATI: Shillito's
CLEVELAND: Higbee's
HONOLULU: Liberty House
DES MOINES: Younker's
BALTIMORE: Hecht's

OKLAHOMA
OKLAHOMA CITY: Dillard's Brown Dunkin
TULSA: Brown Dunkin

OREGON
CAVALLIS, EUGENE: The Clothes Tree
MEDFORD: Knits Imported
PORTLAND: Meier & Frank
PORTLAND: Clair's Young East
PORTLAND: Nordstrom Best

PENNSYLVANIA
ALLENTOWN: Hess Brothers
BRADDOCK: Fashion Spear
CHESTER: Daniel's
HARRISBURG: Fellers
HARRISBURG: Frank Gross
HARRISBURG: Pomeroy's
JOHNSTOWN: Glosser Bros.
LANCASTER: Watt & Shand
LOCK HAVEN: Grossman's
McKEESPORT: Katzman Inc.
NEWTOWN SQUARE: Fashion Corner
PHILADELPHIA: Argentiero's Spec. Shop
PHILADELPHIA: Gimbels
PHILADELPHIA: Linda Lee Shoppe
PHILADELPHIA: R. & R. Sportswear
PHILADELPHIA: Sander's, Inc.
PHILADELPHIA: Strawbridge & Clothier
PITTSBURGH: Kaufmann's
PITTSBURGH: Maxine's
PITTSBURGH: Patti-Ann
SCRANTON: Cleland Simpson
TYRONE: Wings Shop
WILKES BARRE: Issac Long

RHODE ISLAND
PROVIDENCE: Peerless Co. & Branches

SOUTH CAROLINA
CHARLESTON: Elza's
CHARLESTON: Kerrison Dept. Store
COLUMBIA: James L. Tapp
ORANGEBURG: Fink's Ladies Shop

TENNESSEE
CHATTANOOGA: Miller Bros.
DONALDSON: Willett's
DYERSBURG: Sue Frances Shop
MEMPHIS: Goldsmith's
NASHVILLE: Cain Sloan
SHELBYVILLE: James G.

TEXAS
AMARILLO: Blackburns
BROWNWOOD: Martins
CLEBURNE: Howell's
DALLAS: Sanger-Harris
DALLAS: Volk's
FORT WORTH: R. E. Cox
HOUSTON: Joske's
LUBBOCK: Lathams
LUBBOCK: Skibells of Texas
McALLEN: Thea's Smart Shop
OZONA: Mae-Lee's
SAN ANGELO: The Maurice Shop
SAN ANTONIO: Joske's of Texas
SAN ANTONIO: Vogue of San Antonio
SEGUIN: Susie's Fashions
VICTORIA: Slade's

UTAH
SALT LAKE CITY: Auerbach's

VIRGINIA
ALEXANDRIA: Hayman's
DANVILLE: Belk-Leggett Co.
EMPORIA: Show-Hoag Fashions
LYNCHBURG: Band Box
McLEAN: Michael Rose
MARTINSVILLE: Blanche's Shoppe
NORFOLK: Antell's, Inc.
NORFOLK: Sidney's
NORFOLK: Smith & Welton
PORTSMOUTH: The Famous
RICHMOND: Jacobs-Levy
RICHMOND: La Vogue & Branches
RICHMOND: Miller Rhoads
ROANOKE: Lazarus
SALEM: The Balmoral
SO. BOSTON: Fullers

WASHINGTON
CENTRALIA: Proffitt's
RENTON: Hashagen
SEATTLE: Nordstrom Best

WEST VIRGINIA
CHARLESTON: Coyle & Richardson
CHARLESTON: The Diamond

WISCONSIN
MADISON: Harry S. Manchester
W. ALLES: Taitelman's, Inc.

DOMANI KNITS, A DIVISION OF PURITAN FASHIONS CORP., 1407 BROADWAY, N.Y.



INDIAN ARTICLES BY SAUNA *SLIGHTLY HIGHER IN THE WEST **DU PONT REG.

DESIGNED BY CLAIRE MARA

Domani® predicts two beautiful new looks in your life. A soft new shaping in a double knit coat and dress that buttons up front and on both sides of the inverted back-pleat, under $80*. An understated dirndl-skirted dress with short cropped jacket, all the better to show it off, under $65*. Both in 70% Dacron** polyester and 30% wool double knit, sizes 6 to 16, superb in camel and grey or navy and camel.

Domani means tomorrow **in Dacron®**



LORD & TAYLOR, ALL STORES;
MARSHALL FIELD, CHICAGO;
J. L. HUDSON, DETROIT;
DAYTON'S, MINNEAPOLIS;
NORDSTROM BEST, SEATTLE;
AND STORES LISTED OPPOSITE.

The deodorant that makes you look good: Ban Roll-On.

Some deodorants
are just deodorants. They help protect you from
odor and that's all.
Ban* Roll-On Deodorant does more.
It helps keep you dry
and protected from those embarrassing stains
that can make you look
bad when you want to look good.
Wear it.



Fashions by Mr. Mort. *T.M. ©1968 Bristol-Myers Co.



Crisp autumn plaid...

lean, tailored, terrific in 100% Dacron® polyester double knit by Nardis

NARDIS OF DALLAS

DIVINA gets diviner.





From Italy *con amore* burnished patent ugly-chic flats. The DIVINA group, $15 to $20. INTERNATIONAL SHOE COMPANY, ST. LOUIS

PHOTOGRAPHED AT THE ARGOSY BOOKSTORE. PRICES SLIGHTLY HIGHER IN THE WEST.



Novel or classic? Many of today's novel new clothes looks will be gathering dust by next season. To build a growing fashion library, invest in the innovations that will become the classics of tomorrow.

Rare edition. This two-volume set by Rona will spend very little time on the shelf. You'll wear it everywhere, and each season it's as topical as the day you bought it.

Investment particulars. The shaped plaid coat has a stand-up collar and a belted orange dress that's a stand-out all on its own. 100% wool double knit, sizes 6 to 16, about $115 at America's fashionable stores, or write Rona, 498 Seventh Avenue, New York, N.Y. 10018 **RONA**





Now at White Sale prices, Melrose.

Towels, sheets and bedspreads that do a little scheming.

Bring your flair for the decorative into bedroom and bath. It's time to pour the same imagination into your personal world that the rest of your home reflects.

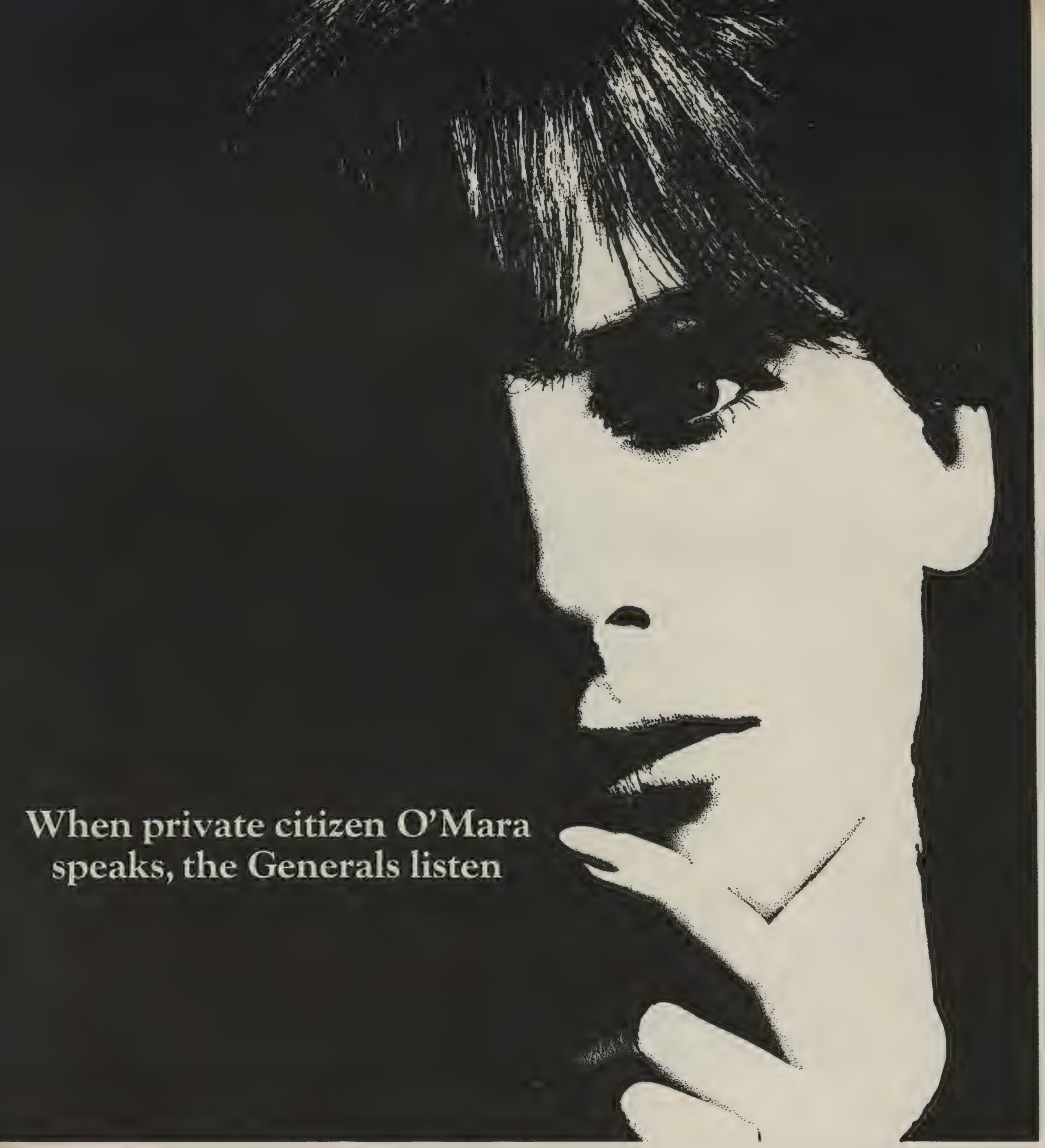
Royal Family complements to the scene include 200-count no-iron percale sheets of 50% cotton and 50% polyester, fluffy all-cotton towels, beautifully fringed bedspreads. Each and every one a perfect mate to the other.

When you become a designing woman, your life should include Cannon Royal Family. One of the nice things.

CANNON

ROYAL FAMILY

Cannon® Melrose towels, bedspreads and Grand Manner® sheets in green, pink or blue. At fine department stores. Cannon Mills, Inc., New York 10020.



When private citizen O'Mara speaks, the Generals listen

General Foods, General Motors, General Mills *better* pay attention to the likes of Mrs. O'Mara. Because she—and *you*—buy only the brands you like. And drop the ones you don't.

That's the wonderful power you have when you have free choice. It's free choice that keeps the Generals on their toes trying to please the troops. And in competing with each other, they generally come up with something better. Or cheaper. Or else.

Yet, strangely enough, there are well-meaning people in this country today who just don't see it that way. They think Mrs. O'Mara is confused by *too much* choice in the marketplace. Or, maybe, just not bright enough to choose among all those different cake mixes or 36 different kinds of cars. Reduce the choice, they say. Wouldn't four kinds of cake mix be enough? Standardize the products. That will make shopping a lot quicker and easier for everybody.

The trouble is, who sets the standards? Not Mrs. O'Mara. She may be a wizard with a bowl of batter but she hasn't a test tube to her name. So, the critics suggest, let the government do her shopping for her.

That's sympathetic of them but Mrs. O'Mara's very favorite cake is a plum-nut mix—and that's apt to be the first to go when they start cutting back on choice. We hope yours is chocolate or vanilla because they stand a pretty good chance of surviving.

Magazine Publishers Association
An association of 365 leading U.S. magazines

Why don't you become a professional Interior Decorator?



BY JANICE TRIMBLE

It's a high-income field where a woman is in her glory. The demand for decorating services is at a peak, and opportunities are unlimited...even if you use only part of your time. You can train at home without interrupting your regular duties.

I DON'T THINK there is another profession today that offers more pleasure or greater rewards to a woman than that of interior decorating.

It is the ideal place to put your natural love of beauty to practical use. You can prepare for one of the many attractive positions available or decide to go into business for yourself.

Do you enjoy doing your own decorating? Have you ever helped a friend solve a decorating problem? Then you have the makings for success as a professional decorator.

Even if you've done no decorating, you may be one of many women with unsuspected talent in this direction—talent just waiting to be discovered.

You can now train for this work at home, in your spare time. No previous skills or experience are required for this training. Why not look into the many opportunities that interior decorating offers you?

A tremendously expanded field

It used to be that only wealthy people employed professional decorators. That's no longer true. Increasingly large numbers of homemakers now rely on the services of decorators. They know that a decorator can provide beauty and individuality—and can often save them money, too.

Your work as a decorator is varied and interesting. It frequently takes you and your clients into plush showrooms and exclusive shops filled with treasures. You move in a world of fashion, creativity and ever-new challenge.

Designing and furnishing even a single room can earn you hundreds of dollars; larger assignments can earn you much more. Many women do extremely well in just part-time work; their own homes often serve as showcases for prospective clients.

But decorators are busy in many areas besides homes. Their talents are employed in decorating hotel rooms, business offices, building lobbies, clubs and institutions. That's why the profession has grown so enormously.

What the LaSalle Course teaches you

The LaSalle Course in Interior Decorating has been prepared by experts to give you complete and up-to-date preparation for this most exciting of modern careers. Lessons come to you by mail; they are as fascinating as the professional work itself. Much of the study material included is absolutely unique in a course of this kind. For instance, you get an attractive, simple-to-operate slide projector with color slides that show interiors as big as life on your wall. You also get professional sketching equipment, coloring materials, stencils that make it easy for you to draw room plans and furniture arrangements, and much more.

Step by step, you are shown how to develop your creative ability. You are taught the principles of color and design and the historic background of today's decoration. You are trained in the selection and use of furniture, fabrics, accessories, lighting. You learn how to achieve beautiful settings that will delight your clients and build your reputation. Even before you have finished the course, you will be able to apply your new knowledge to glorifying your own home.

At each step, you are given practical assignments which are then carefully reviewed by your instructors and returned to you. You are coached with thoroughness for your work as a professional decorator.

The LaSalle Course in Interior Decorating is backed by more than half a century of leadership in the field of adult education. More than 1,000,000 people have trained for success through home study with LaSalle.

Mail attached card for free booklet

If you are seriously interested in the new opportunities offered by a career in Interior Decorating—if you are prepared to devote a few hours of your spare time each week to conscientious study in order to achieve your goals—send attached post-card for free LaSalle booklet. You may be surprised by the low cost of the course. LaSalle, 417 S. Dearborn Street, Chicago, Illinois 60605.

If card has been removed, mail this coupon

LA SALLE EXTENSION UNIVERSITY
A Correspondence Institution
417 S. Dearborn, Dept. 80-061, Chicago, Illinois 60605

Please mail me your free illustrated booklet "Careers in Interior Decoration."

Name.....

Address.....

City & State.....

Zip No. .....County .....

Age.....Working Hours....A.M....P.M. 511

(*Advertisement*)

the *Herbert Levy* costume, at LANE BRYANT



Good theatre: lithely shaped dress and jacket of silk and worsted spotlighted with beads and paillettes Charcoal grey or dream blue in our special sizes 14½ to 26½, 38 to 48 at $160

FIFTH AVENUE IN NEW YORK CITY ALSO ATLANTA, BALTIMORE, BEVERLY HILLS, BOSTON, BROOKLYN, BUFFALO, CHICAGO, CINCINNATI, CLEVELAND, COLUMBUS, DETROIT, HOUSTON, KANSAS CITY, LOS ANGELES, MILWAUKEE, MINNEAPOLIS PHILADELPHIA, PITTSBURGH, ROCHESTER, SACRAMENTO, ST LOUIS, SAN DIEGO, SAN FRANCISCO, TRENTON AND SUBURBAN STORES.

Andiamo! is a way of life.



Knit in Italy by *andiamo!* **Junior Division of Gino Paoli, 1407 Broadway, New York, N.Y. 10018.**



Since Eve...every woman has
had "the" feminine problem
without an answer...but now
here is the totally NEW

My Own™

hygienic deodorant spray
for the outer vaginal area.
No matter how close the crowd
...you're confident!

IN DRUG STORES $1.50

Also available...My Own™ Hygienic Towelettes



Who are the Beechcraft owners?

They are people who decided there is quite enough red tape in the world without having it tie them up in traffic or terminals. They don't care to be trapped in a numbered seat...next to strangers whose talk is too small.

They are people who waste no time on a schedule that isn't their own. Their lives are filled with success and business opportunity. Their lives are colored with unusual beauty and adventure, because they are not obliged to sit out one season at a time.

These people move with absolutely unchallenged individual freedom!

They *are* extraordinary. And pictured above is the extraordinary new Beechcraft Duke.

Accustomed to the finest...you'll find it in a Beechcraft

Beech Aircraft Corporation. Wichita, Kansas 67201, U.S.A.

You Can Win a Job on Vogue . . . enter Vogue's Prix de Paris

a career competition for college seniors, class of '69

First Prize: a year on Vogue as a Junior Editor, plus a trip to Paris with Vogue editors covering the Paris collections

Second Prize: six months on Vogue as a junior editor

Honourable Mention: ten runners-up, $50 U.S. savings bonds and two consideration for jobs on Vogue as well as other Condé Nast magazines

To enroll: read the Prix de Paris rules on the opposite page. Then, on a postal card or in a letter, send to the Prix de Paris Director, Vogue, 420 Lexington Avenue, New York, N.Y. 10017, full details on the following points: 1. Your name. 2. Your college address (street, city, state, zip code). 3. Your home address (street, city, state, zip code). 4. Your home telephone number (area code, number). 5. Date of graduation (month, year). 6. Degree you will receive. Please number your answers. Sign your card or letter. Mail this information to Vogue's address at Vogue so late than October 21, 1968.

To Compete: complete the quiz on the opposite page and send your paper to the Prix de Paris Director by October 21, 1968, at the very latest. If you qualify after this quiz, you will be notified that you are eligible for the final theme.

Prix de Paris Quiz

Answer ALL questions in this section.

1. Write a profile of yourself. *(500 words or less)*

2. Write a beauty biography of yourself or someone you know well. Include full details about looks, diet, exercise (and this may mean tennis or swimming rather than more formal exercise routines), makeup, hair, fragrance, et cetera. If you think it relevant, name specific products used. *(400 words or less)*

3. Describe three things in your present wardrobe that you love to own, love to wear. Then choose three fashions shown in August 1 Vogue that you would urge next year's seniors to own and wear; state briefly the reasons for your choices. *(200 words or less)*

Answer THREE questions in this section.

4. Select three names you think would be right for the full-page photograph and caption for Vogue's "People Are Talking About..." feature. Write appropriate captions explaining who each person is, why he or she is of current interest. *(300 words or less)*

5. What person in public life, or in your own private circle of friends, has had the greatest influence on your fashion point of view? Explain why and how. *(300 words or less)*

6. In each issue, Vogue turns an editorial "Spotlight" on some of the following fields: Books, Movies, Theatre, Television, Art, Pop Music, The Underground, Money, Education. Write your own column of timely commentary on one of these topics. *(500 words or less)*

7. You are a copywriter assigned to prepare a fashion advertisement for a store to run in its local newspaper. Select any fashion from the editorial pages of August 1 Vogue as the one to be advertised, and designate the page on which it appears. Write a headline for the advertisement and appropriate copy.

Prix de Paris Rules

1. Each entrant must be graduated during the scholastic year 1968-1969, but prior to September 1969, and must receive the Bachelor of Arts degree or its equivalent from a college or university within the United States.

2. Each entrant must submit the following enrollment details by October 21, 1968: name, college, address at college, home address, date of graduation, degree.

3. No entrant may be in any way connected with The Condé Nast Publications Inc., nor related to any of its employees.

4. There will be a first- and second-place winner. The first-place winner will receive a year's job with Vogue as a Junior Editor and will accompany the Vogue Editors to Paris to cover one of the Paris Collections during this year. The second-place winner will receive a six-months' job with Vogue as a Junior Editor. There will be ten Honourable Mention winners, each of whom will receive a $50 United States Savings Bond and top consideration for jobs on any Condé Nast magazine.

5. The 28th Prix de Paris consists of a quiz to be answered by all contestants, and a thesis which those who pass the quiz will be eligible to submit. Each entrant who is eligible to submit a thesis will be notified by Vogue by December 16, 1968.

6. Quiz and thesis will require answers to questions on fashion and beauty, and on non-fashion subjects (books, movies, art, theatre, music, personalities, et cetera).

7. The quiz appears here. Answers are due on October 21, 1968. Subjects for the thesis will be published in the January 1, 1969 issue of Vogue. The thesis will be due on February 3, 1969. Although questions in the quiz and thesis are editorial in nature and are based in part on material in Vogue, it is not necessary to subscribe to the magazine to enter the competition.

8. Papers will be graded on writing ability, grasp of subject, general intelligence, originality, and demonstration of special talents.

9. All material submitted must be typewritten double-spaced on one side of the page, on 8½ by 11 inch paper. Your name, plus the quiz question numbers, must appear at the top of each page. Please number each page. All material submitted becomes the property of The Condé Nast Publications Inc. and will not be returned. (Entrants are urged to keep copies of all material submitted.)

10. The judges of the competition will be a board of Vogue Editors, and their decision will be final. Any dispute that may arise as a result of the determination of the contest shall be adjudicated solely under the laws of the State of New York. Judges reserve the right to hold personal interviews with the finalists before selecting winners. Winners of Vogue's 28th Prix de Paris will be notified by April 14, 1969.

VOGUE'S READY BEAUTY

"A special gift . . ."

Obviously, *charisma* is one of those in-words that's tossed about freely nowadays . . . but what does it really mean? Well, our Webster's Second Edition comes up with, "a special gift . . . a special endowment." Which turns out to be an accurate definition of Avon's new-this-month scent, Charisma, latest in a long line of fragrances from this trusted and untiring house. Charisma—appearing first as a Cologne Mist, in a sleek dark-red aerosol spray; later on, in other versions—is light, fresh, brilliant, as the spray first touches the skin; soon afterward, when the scent has a chance to diffuse and develop, there's a warm, flowery, midsummer ambiance, like high pastures still unmown and thick with wild flowers. . . . What Webster's is trying to tell us, then, is this: Charisma, to be asked for next time the Avon lady appears on your doorstep, would make a special endowment —for you—or another deserving somebody.

A simple hair affair

Into the vast world of shampoos, where everyone has a particular plan in mind for your hair—be it soft, coarse, tinted, dry, oily, dandruffed, curly, straight—there comes one in simple guise. It's a new protein shampoo that simply cleans hair. It's Naranja Blanca, white orange, from Cocréma. In the bottle, the scent of this golden liquid is unmistakably fresh, delicious *naranja* . . . orange. After all is done, on the hair the scent is unmistakably clean. Not to be ignored, especially by the longer-tressed, is its enthusiastic propensity to lather. The first soaping delivers gobs of fragrant suds on any length of hair in any state of dirt. The upshot of this entire Naranja Blanca affair is hair that not only looks and feels as if it grew under the same conditions as its shampoo-namesake, but is quite, quite clean . . . what a lot of the goodness of all hair is all about. And the fruit of a good shampoo. . . .

From the mouths of babes

Those delicate lips—shiny, flushed. That perfect shade of natural pink that goes with an appealing young face. Possible, now, for ex-children—with the coming of a new lip makeup from Kenneth. It's called Baby Fever since, in the opinion of those who have been exposed to it, it's bound to be catching. Not a lipstick, it comes in a flat, round Lucite case where it looks brick colour and glossy. A brush or a fingertip applies it. On the mouth, it's transparent, lustrous, and that nice ripe aforementioned colour which will neither dry nor stain. Effect, according to many distinguished authorities on beautiful babies, is delightful indeed. Looks as if the ex-child's just returned from some rousing exercise.

(More Ready Beauty, page 51)

THE ART OF

Justin McCarty

Suit of the moment: impeccably tailored in softest wool check with ruffled blouse of rayon and acetate crepe. Grey with beige, winter white or azure blue. Sizes 8 to 18. About $95. *Justin McCarty,* a division of PARKLAND OF DALLAS, INC., 429 Second Ave., Dallas, Texas 75226.

L. S. AYRES
Indianapolis, Indiana

MONNIG'S
Fort Worth. Texas

LALON'S
Atlanta, Georgia

HICKMAN'S
Wilmington, Delaware



BEAUTY CHECKOUT

August 1

Lashed to the most

"If there is anyone on campus who isn't already an expert at applying false eyelashes, she is in the process of becoming one." So wrote a Vassar senior in Vogue's 1968 Prix de Paris contest, winners of which are revealed on page 16. Her fellow contestants generally agreed that the same circumstance prevailed at their colleges. Some Bachelors of the Art of lashery even came up with rivetting advice, based on an earnest relationship with these gay deceivers. "Everyone uses too much glue. It's not how much, but how evenly it's put on the lash," suggested a University of California, Berkeley, girl. "I never apply it from the tube. Always use a toothpick to put the glue on. Fingers are too big, get in the way; you can't see what you're doing." . . . "I comb my false eyelashes with a sewing needle," said a University of Pennsylvania entry. And a Douglass College, N.J., senior took the trouble to tell us that she soaks her man-made lashes in a solution of equal amounts of witch hazel and mascara remover, separates each lash with a toothpick, finally wraps them around a pencil with cellophane overnight to curl them. . . .

Faced with this kind of education from the U.S.A. Bright Girls, we went to one of the leading lashers to probe more deeply into one of the tiniest and lightest of all beauty helpers. Thirty million pairs fluttered over beauty counters last year, declared Andrea, makers of lashes delicately sparse or gloriously thick, shaggy, or palpably fake. Straight, spiky, curled, flared. Painstaking hand process by skilled craftsmen in a small factory in the Canary Islands. Takes four people to make each pair, one for each of four processes: 1) knotting, 2) trimming and feathering, 3) curling, and 4) glueing the lashes on to the lash platform. . . .

How can a woman distinguish between a good and not-so-good pair of fake eyelashes? Pick it up and bend the band to a horseshoe curve. Bend easily? Good. If it's stiff, it will never fit the natural curve of the eyelid. . . . How can a woman tell which eyelash type is right for her? Large, wide-set eyes can take long, thick, luxurious lashes that would submerge smaller, more closely-spaced eyes. But for these, a sparser, shorter, more "natural" lash can do wonders. . . .

About putting on false lashes. Here's the official Andrea dicta. Allow at least thirty minutes the first time. After that, things will go faster. Sit down comfortably with your working mirror in front of and slightly below you—so you're looking down at a 45° angle. Have tools assembled ahead of time, tweezers for picking up the lash, small scissors for trimming off the outer edge, toothpick or orange stick for applying adhesive. Working on the right eye, glance to the right; left eye, glance to the left; this makes more of the upper eyelid visible. . . . Adhesive applied, start by anchoring lash at the inner corner first, holding it with index finger or orange stick. Grasp other end of lash and slowly bring it down, holding it taut. Then, tap it into place at the outer corner, directly above the root-line of your own lash. . . . And proceed to flick, boldly. . . .

The strands are trimmed after they're in place on the band. One of Andrea's great coups, the shaggy lash, evolved from a mysterious slip-up in the trimming department. One day, thousands of pairs of thick, uneven-looking lashes arrived from the factory. They were supposed to be the Natural Heavy Style, but just weren't. Instead of returning this odd lot, the company labelled it Shaggy and put it on the market. Result: instant success. . . . Now, the problem is to duplicate the original mistake. . . . (More Beauty Checkout, page 48.)

SO MUCH FOR WHAT OUR KNITS CAN DO.



CADILLAC IMPORTS LTD. HAND FASHIONED KNITWEAR. VENICE/IN NEW YORK AT 498 SEVENTH AVENUE. SEE STORE LIST ON NEXT PAGE.

BEAUTY CHECKOUT

Yoghurt and raspberry juice?

That's Candice Bergen's milk shake . . . wow! It just might be an acquired taste, and pretty wholesome based on the admiring glances at those tawny good looks in living colour and at the way Miss Bergen keeps her cool in the flash of such panting movies as *Vivre Pour Vivre.* Other reasons, too: she's involved—not just as an actress; she's a writer, too, has a healthy interest in the politics of the moment, and plans to do, very soon, a story on the plight of American Indians today. . . . How, we ask ourselves, does a beauty like that keep the image sweet and the vitality perking? Image first: For day, "I darken two small freckles on either side of my cheeks . . . pale any circles under my eyes, add a charcoal eyeliner . . . a minimum of mascara, a little blusher, and for lips, a moisturizer with a touch of coffee-colour and gloss . . . the minute I add too much I look like Death Valley."

Some days "I feel so strongly about simplicity I can't even put an earring on." Not every day, we're cheered to report, but this girl has a sense of pacing herself, she likes the feeling of restored equilibrium that goes with time away from the city, exercise, riding on the beach at Malibu. "I get a feeling of well-being when I'm with animals . . . not only horses . . . I adore pigs in particular." . . . As for vitality, now hear this: "I think it is vital to have an early dinner, preferably at six, so that I don't go to bed feeling like a blimp." One meal a day is a good régime, she finds, for shaping-up times, and this is it: a large steak covered with mustard and thyme, a spinach salad with walnuts, sliced Gruyère cheese, and a mustard dressing.

Big spender in energy

Helen Quach, an engaging twenty-eight-year-old Chinese girl, stands 5′ 2″, tips the beam at 105 lbs., and does a man's work—last season, as winner of the Dimitri Mitropoulos competition, she became an assistant conductor to Leonard Bernstein with the New York Philharmonic. Just before she took off for other conducting assignments in Japan, Manila, and Europe, we caught up with Miss Quach—a piquant, serious type with short hair, pretty face, and disarmingly merry cheeks—to ask the secret of her stamina, since conducting is well known as a gluttonous consumer of energy. "Mind," she said, "controls the level of intensity you want." . . . The great secret is to conserve energy when you're not working, building a sort of credit which can be drawn on when tension mounts. "When I'm working, I'm a ball of energy—you've got to put out enough energy to make the whole orchestra shape up." Tea with a largesse of sugar helps, and though she prefers Chinese food, her doctor has advised some variety—a steak almost every day, lots of vegetables slightly cooked or raw, and cod liver oil pills plus specially prepared vitamin pills. Miss Quach acknowledges that she's *learned* how to direct her energy: "When I was at school I wasn't so quiet . . . if I have a lot of chores to do I get keyed up and don't feel good . . . I prefer not to get nervous about little things."

Whipped fat

One famous beauty—thoroughly international, happens to live in France—doesn't diet but eats a range of really superb food as fat-free as possible. Some skins, her doctor advised, require a slight plus in fat-consumption. (According to one expert nutritionist, fats provide "an energy reserve, a padding for vital organs . . . they add 'staying power' because they slow down the rate at which food is digested.") Our beauty's formula is two teaspoons of whipped butter per day; any time is salubrious, but she finds tea time generally the most convenient. In France, *du beurre* being *du beurre* (nothing whipped), her chef provides the necessary variation.

CADILLAC IMPORTS

Of 100% wool in cameo, black or red. About $55.00. (Preceding page.)

PROMENADE LTD.

Of 100% wool in red, black or parchment. About $50.00. (Opposite page.)

Available at these stores or write us for one near you.

B. ALTMAN & CO.—New York, N.Y.
All Stores

CONNECTICUT
DANBURY—John McLean
HAMDEN—Meadowbrook Fashions
MERIDAN—Harry Israel, Inc.

MAINE
CARIBOU—Bea's Dress Shop
HOULTON—Edythe's
OLD TOWN—Ben Sklar

MASSACHUSETTS
CAMBRIDGE—Sheri Dress
CONCORD—The Travelling Kitty
FITCHBURG—Mary Gallo
HAVERHILL—Truly Yours
HINGHAM—Conte's Dress Shop
HYANNIS—Candlelight Boutique
LAWRENCE—Daniel's
NANTUCKET ISLAND—The Miltimores
NEW BEDFORD—Mister A
OSTERVILLE—Catherine
PITTSFIELD—England Bros.
QUINCY—Remick Co.
SALEM—Besse's
SPRINGFIELD—Burnham's
TAUNTON—Pober's
WORCESTER—Gladys Cohen

NEW HAMPSHIRE
KEENE—The Window Box
NASHUA—Inga's

NEW JERSEY
ASBURY PARK—Dainty Apparel
CLIFTON—La Faye
DOVER—Shirley Shops
EAST ORANGE—Don's
ELIZABETH—Mason-Edwards
ENGLEWOOD—Paul Simon
IRVINGTON—Sherry's
JERSEY CITY—Dorinson's
MORRISTOWN—Arden's
NUTLEY—Sylvia Mancin
PARAMUS—Mam'selle
PASSAIC—Letty Lynn Dress Shop
PERTH AMBOY—S. Fine
RED BANK—Flora
SHORT HILLS—B. Altman & Co.
TRENTON—Hamilton Fashion
VINELAND—Custom Shop
WAYNE—Belrene
WESTMONT—Greenbriar

NEW YORK
ALBANY—Pearl Ingham
BATAVIA—Alexander's
BINGHAMTON—McLean's Dept. Store
BUFFALO—Jenss
ELMIRA—Rosenbaum's
FREDONIA—Fitzgerald's
HUDSON—Briwa's Orchard Dress Shop
JOHNSON CITY—Marie's
KINGSTON—Gladys Hathmaker
LOCKPORT—Irene O'Hair
MANHASSET—B. Altman & Co.
MEDINA—Curry's
NEWBURGH—The Stroock Shop
NEW HARTFORD—E. Cramer & Son
NEW YORK CITY—B. Altman & Co.
OLEAN—Jayne's
PAINTED POST—Mary Kirkland
POUGHKEEPSIE—M. Shwartz
ROCHESTER—Claire's Fashions
ROME—Sam Simpkins
SCHENECTADY—D'Jimas Bros.
SYRACUSE—McDonald's of Syracuse
TROY—Denby's
UTICA—Winner's
WHITE PLAINS—B. Altman & Co.

RHODE ISLAND
CRANSTON—Ida Leach
PROVIDENCE—Topal Carlson
WARWICK—DeMills
WEST WARWICK—Mrs. Appleby



JUST HOW FAR CAN A GIRL GO ON A PROMENADE?

WAY OUT.

PROMENADE LTD. IMPORTED KNITWEAR VENICE/IN NEW YORK AT 498 SEVENTH AVENUE. SEE STORE LIST AT LEFT.

Beauty is more than skin deep

To look beautiful, you must feel beautiful. Even a perfect make-up application can't "hide away" a tired you. Your own beauty routine shouldn't end with cosmetics. For the newest in "make you beautiful" accessories, it's the STIMULáNT Personal Vibrator.



STIMULáNT'S vibrations soothe neck, shoulder muscles, arms, legs and tired feet. Washable, the STIMULáNT Personal Vibrator, used with your favorite creams and lotions, helps stimulate skin to new radiance. Just twist the base and it hums on with a steady flow of revitalizing vibrations. The STIMULáNT Personal Vibrator, in Ivory color, elegantly gift boxed—only $5.00

STIMULáNT

The men's model in a rich swirled Walnut color...for after-exercising...for after-shave treatments...for a more alert and vigorous him.

VOGUE'S READY BEAUTY

Hair—under new management

Some hair is insubordinate. Won't mind. Acts up. Resents the way it's treated, and shows it. A new shampoo-in hair manager called Obey is out to get that hair—clean as a whistle. To tame its unruliness. To make it knuckle down to the business of holding a set. Simultaneously with this welcome discipline arrives new softness and lustre. All by route of a creamy egg-yolk liquid, squeeze-bottled, scented sweet lemon, and formulated especially for hair that leads a hard life—gets more than the usual share of teasing, tinting, permanenting, bleaching. Or hair just born ornery. Called a hair-manager rather than a shampoo, because it combines shampoo and conditioning action, it's another thoughtful invention of Roux. . . .

Farming for your better looks

Lemons, limes, oranges, sesame seeds, cocoa butter, arabic gum, safflower plants are the ingredients for . . .? Since it's not in any recipe book you're likely to have seen, we'll tell. Cosmetics. From Nutri-Metics in California. A division of Con-Stan Industries, this personalized beauty service puts out a spread of hypo-allergenic products made up of only natural organic ingredients. To mention some appetizers: avocado eye oil, a lighter-than-water extract for the betterment of eyebrows, lashes, and lids; Nutri-Rich oil, a lubricant extracted from apricots. This delicacy was discovered to be a youth-saving factor in the high and very dry Himalayas where apricot oil is all those skins seem to need for protection. Only the earthy ingredients are used by the people at Nutri-Metics and your own possible beauty harvest can be shown you by any representative. If one just doesn't happen to be listed in your phone book, write: Con-Stan Industries, 10912 Weaver Street, El Monte, California 91733.

Pick up sticks

There comes a time in a girl's life when interest switches from colouring books to colouring looks—and that's the time to drop the Crayolas and pick up sticks. Colouring Sticks, latest arrival from Miss Ritz, the makeup line intended specifically for bright young things. Colouring Sticks come in four applecheek-polisher shades, each in a nifty coffee-and-shockpink plastic swivel-stick case rather like a magnified lipstick. Stroke on before foundation for contouring. Stroke on after foundation for highlights and blushes. The colours are fresh and clear, and slightly frosted to lend glimmer as well as colour to fair young faces. . . . And we predict that many a mini-makeupper will be adding this slick trick to her staple of eye-and-mouth pow. (More Ready Beauty, page 170)



Nails Splitting?

Brush on rrp Nail Conditioner for beautiful nails in just two weeks.

rrp is the only natural protein and keratin nail conditioner. It works wonders because no living thing exists without protein.

No protective shield necessary.



In just 2 weeks you'll be holding hands, not hiding them. For beautiful, healthy nails simply brush on rrp once daily. Helps prevent splitting, breaking, peeling, chipping.

Not a hardening coat. Not a formaldehyde product. Naturally strengthens and beautifies nails. Results guaranteed or your money back. $3

rrp is the only natural protein and keratin nail conditioner. U.S. Patent #3-257-280.



There are five other important rrp discoveries that are just as remarkable in their own categories. Their natural protein works wonders. You'll never know how attractive you can be until you use them:

$3

rrp

rrp Nail Conditioner
rrp Natural Protein Hair and Scalp Conditioner Shampoo
rrp Natural Protein and Keratin Bath Oil
rrp Natural Protein (Non-Oily) Facial Lotion
rrp Natural Protein (Non-Oily) Night Cream



At better department stores and drug stores
Baisley Products, Inc./38-02 61st Street, Woodside, N. Y. 11377

VOGUE'S NOTEBOOK

Truman Capote's two-ploy benefit for the Hampton Day School

1



2



3



When Truman Capote catches up a cause, he lofts it with energy and style. The needs of the young, imaginative Hampton Day School on Long Island stirred him to help build two benefits around some of his notable scripts. One evening began with a preview of the film *Trilogy*, which will open in New York this autumn. Made up of three short plays by Truman Capote, *Trilogy* has three remarkable, strong, and tender performances by Geraldine Page, Maureen Stapleton, and Mildred Natwick. The evening went on to a late fling among the surreal lights and sounds of the Electric Circus. Earlier in the season a cram crowd went, for the sake of Hampton Day School, to preview the off-Broadway production of the Truman Capote/Harold Arlen musical *House of Flowers*. The fillip that evening: a spatter of small, attractive dinner parties. Talky parties—Truman Capote's friends are friends. 1. Lights and action at the Electric Circus after *Trilogy*. 2. Mrs. George A. Plimpton with Mr. Truman Capote. 3. Mrs. William F. Buckley, junior, dancing with Mr. Kevin McCarthy. 4. Mr. and Mrs. Wyatt Cooper. 5. Mr. and Mrs. Winston H. Frost. 6. Mr. George L. Peabody, Mrs. Winston F. C. Guest. At dinner at Le Bijou before *House of Flowers:* 7. Mr. Lewis H. Lapham, II; Mrs. George B. Moore. 8. Mr. John Galliher, Mrs. Leland Hayward. 9. Mr. Alan Pryce-Jones, Mrs. Gardner Cowles. 10. Mrs. J. Frederick Byers, III; Mrs. Joseph A. Meehan. 11. Mr. Charles Cowles, Mrs. Vincent Astor.

7



4



8



5



9

10



11



6



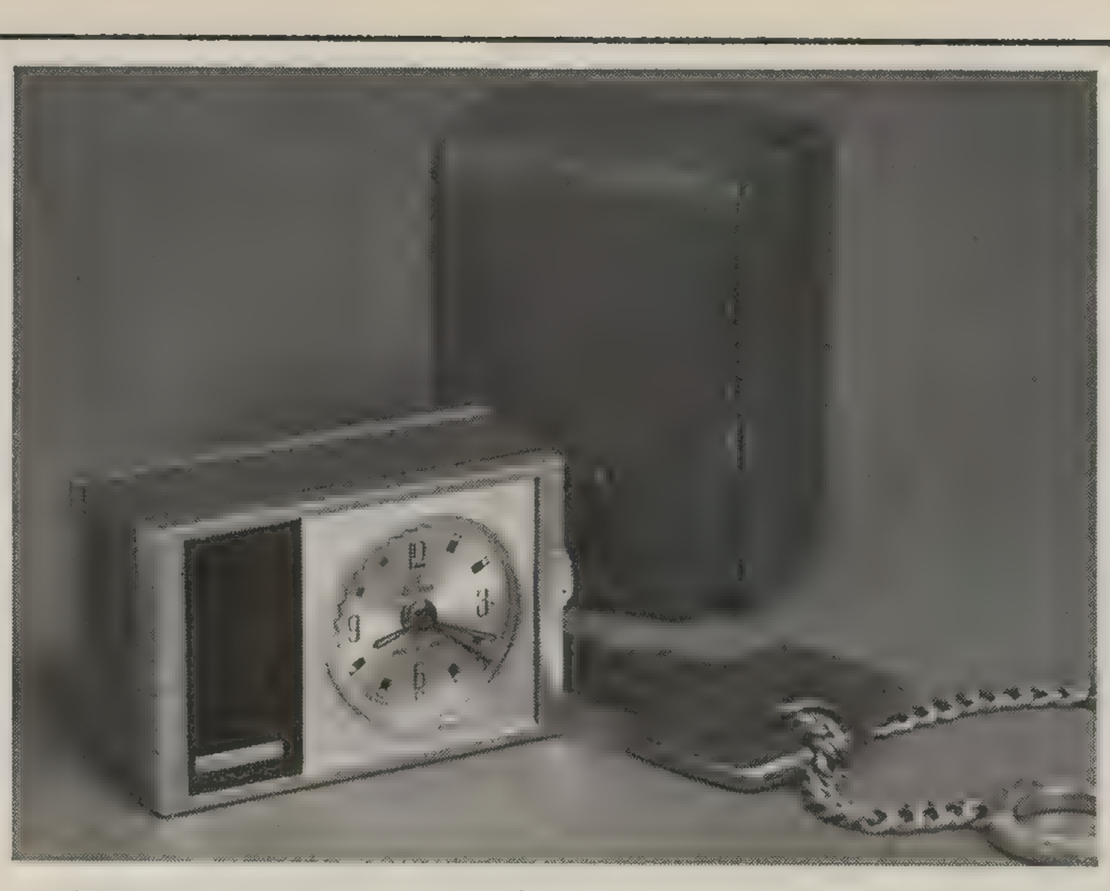
The dress by P.S. Knits. The fiber by Enka. The photograph by James Moore.



Enka One of the great producers of man-made fiber.

Textured Encron® polyester knit by Enka. Encron lives; it breathes in this fitted dress by P.S. Knits. Designed by Magda. In white, gray, brown or orange. 8-18. About $50 at Bloomingdale's, New York; John Wanamaker, Philadelphia; The Hecht Co., Baltimore.

ENCRON IS A REG. TM OF AMERICAN ENKA CORP., ENKA, N.C. FOR ITS POLYESTER FIBER LICENSED FOR USE ON FABRICS MANUFACTURED ACCORDING TO QUALITY SPECIFICATIONS SET BY ENKA. ADDITIONAL STORES LISTED ON PG. 58.



THE TINIEST ALARM in the world, shown here in actual size (next to a car key). Our miniaturized, shock-proof 17-jewel clock weighs less than 1½ ounces—a superb gift for travellers, sportsmen, and parking-meter watchers. Unbreakable mainspring, electronic alarm device and luminous dial. . . . With leather case in red, black, or green. $70. Please state second and third color choice when ordering. On mail or phone orders, add 50¢ beyond our delivery area. Gifts and Antiques, Fourth and Street Floors.

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



CHRISTMAS CARDS *from The Metropolitan Museum of Art*

☆ The new catalogue of famous Metropolitan Museum cards—Leonardo da Vinci, Rembrandt, Dürer—a della Robbia sculpture in shining white and blue, a Valencian panel of angels and golden spires against a starlit sky, an ancient Egyptian lotus tile from the palace of Rameses II, an emerald and sapphire Annunciation in stained glass from the chapel of a medieval castle, the Journey of the Three Kings in scarlet, pink, blue, and gold, an embroidery in colored silks of a lute player, lion, pear tree and fountain, and a Winslow Homer engraving of a Victorian skating party in Central Park are among the more than 60 designs. ☆ All of the cards are printed under the direct supervision of The Metropolitan Museum of Art in limited editions and cost from 5 to 95 cents each. They can be bought *only* by mail or at the Museum itself. The forty-page catalogue—which also illustrates Museum jewelry, the new Museum engagement calendar, and other unusual Christmas presents – will be mailed about September first.

The Metropolitan Museum of Art
255 Gracie Station, New York 10028 G2

Please send me the Museum's new catalogue of Christmas cards, 25 cents enclosed

*Name*_____

*Address*_____

_____ ZIP_____

VOGUE'S

Caftans, caviar, and rock—surprises of a Moroccan Embassy party, in Washington



1



2

Like pashas at a *diffa*, guests sprawled on brocaded divans for a spin-by of caftans from Casablanca shown at this party given by H. R. H. Princess Lalla Nezha and her husband, H. E. Ambassador Ahmed Osman at the Moroccan Embassy in Washington. From the Moroccan Room, guests shifted to the dining room for caviar and vodka, champagne and couscous, pigeons with almonds, strawberries Romanov. Clearly non-pasha: the band, a pounce of rock that kept people jumping until five in the morning. For a Washington diplomatic party—surprise, surprise.



3



4



5

NOTEBOOK

6



7



8



9



1. Caftan fashions in the Moroccan Room. 2. H. R. H. Princess Lalla Nezha, H. E. Ahmed Osman, Ambassador from Morocco to the United States. 3. Mme. Zina Guessous, who designed the caftan collection, with Colonel Serge Obolensky and Miss Loretta Young. 4. Colonel Abdeslam Bouziane, Moroccan Armed Forces Attaché, The Honourable Taieb Amara, Pasha of Safi. 5. Mr. Jean Louis, Mme. Kenza Alaoui. 6. A mannequin showing a caftan. 7. H. E. Talat Al-Ghoussein, the Ambassador from Kuwait to the United States, Mrs. John V. Tunney. 8. Mrs. Tazewell T. Shepard, junior; Mrs. Birch Evans Bayh, junior, and Rear Admiral Tazewell T. Shepard, junior. 9. Mrs. Robert S. McNamara, Mr. Abderrahman Tazi and Señora Josefina de Tejera-Paris. 10. Mrs. José Fanjul; Mr. John R. Drexel, IV; Miss Pamela Braga and Mr. José Fanjul.

10





Windowpane plaid of camel and white or pink and red woven on grey. In a new fall acrylic from Hanora. 6 to 14. About $60.

Laurence Gross

498 7th Ave. N.Y.C.

...a love story



a RADLEY METZGER Production

"Therese AND Isabelle"

starring
ESSY PERSSON ("I, A Woman")
as Therese

and Anna Gael
as Isabelle

with Barbara Laage
Anne Vernon / Maurice Teynac

Based on the novel by
Violette Leduc

Screenplay by Jesse Vogel

Produced and Directed by RADLEY METZGER

A production of
Amsterdam Film Corporation
Filmed in ULTRASCOPE

Released through AUDUBON FILMS

PERSONS UNDER 18 CAN NOT BE ADMITTED

VOGUE'S SPOTLIGHT

Pop Music

BY RICHARD GOLDSTEIN

The Great Rock Revival, "*rhythmic spine*"

It started in London, where such things usually begin these days. With the English charts immersed in maple-syrup music, and the avant-garde lost in a labyrinth of contemporary art song, it became apparent that something vital had gone out of pop music.

What was missing from rock was rock. So far had English musicians strayed from their blues roots that they now appeared as a pop aristocracy, capable of producing wonder through their magic sounds, but not rapport, and certainly not ecstasy. Nobody screamed anymore, nobody danced, and deep down inside nobody cared much either.

Did the successful formula for turning out a hit record require mixing a little Milk of Milhaud with some Salt of Stockhausen and adding a pinch of lemony Coltrane? Were the local flower children scurrying about London pretending they were in California and that every puddle was a swimming pool? Was the bass player of your favourite group whipping the drummer with a broken string, and was the drummer cutting up the stage with a jewel-encrusted dagger; were they filling the hall with smoke and stink-bombs and calling the whole show "Dante's Inferno"? Well, praise the Lord, and pass the water pipe.

Obviously, pop music had gone too far, and it was up to the kids to bring it back home again. And so it was—partially out of nostalgia (for we must remember that nostalgia is an amusement in some places but a way of life in England) and partially in rebellion—that the great rock revival of 1968 took shape.

It was quick and unexpected. Suddenly, old songs by older masters were on the pop charts again. A re-release of "Rock Around the Clock" was selling like gold stock; and Bill Haley, patting his eternal spit curl in place, found new fame.

Since the British answer to obsolescence is a change of image, the pop establishment soon began picking up on the new-old sound. The Rolling Stones put on their blue suède shoes (albeit under their boots) and turned out a song called "Jumpin' Jack Flash," filled with the kind of shake, rattle, and roll the Stones had perfected in their early days but recently deserted in favour of more ethereal, electronic realms. Even the Beatles felt the Beat again. They contributed "Lady Madonna," a complex piece of music held together by a piano-and-bass line that acts as a rhythmic spine—exactly the function these instruments played in rock ten years ago, when the centre of the Mod universe was not London but Nashville.

So far, no one knows whether the obsession with motif that governs English Mod fashion will bring back the teen-look of the fifties (leather jackets and swept-wing hairdos for boys; tight sweaters and cinch belts for girls). One can almost envision a Carnaby Street boutique specializing in artifacts of the fifties.

But the great rock revival actually transcends such faddery. It represents a sincere attempt to reaffirm some of the emotions that are denied in the flat, facile music that passes as art rock. And this revival's acknowledgment of roots ought to still some of rock's harshest critics who claim that pop audiences are too concerned with surface to appreciate tradition. Already perceptive American groups are joining the English rebellion, working those old rockabilly riffs into their songs, not in imitation but as a means to discover the new. Some people call that art. I don't know about that, but I'm glad to see Chuck Berry working again.


Warner's loves you,
even if your bosom and thigh
measurements are incompatible.
That's why we make this girdle in three different
leg lengths, the matching bra in three
styles—padded, contour, and natural. We call the group Select-A-Shape,™
because that's exactly what you do: select your own shape in a
lacy matching set. And you don't pay extra for the
privilege—every bra is $5, every pantie girdle is $10.
White, black, or five clear colors.
Shown in Blue Vision.
Warners
THE WARNACO GROUP



You can buy this P.S. Knits' dress (See pg. 53) at:

Alabama
Montgomery; Flacks
Arizona
Phoenix; Goldwaters
California
Carmel; Derek Rayne
Fresno; Lillian's
Los Angeles; Betty Wales
Los Angeles; Ivers
Los Angeles; International Shops
Los Angeles; La Chic Shoppe
Montebello; Town and Country
Newport Beach; Lido Fashions
Palo Alto; Trudie
Rosemead; Phillips
San Diego; Adorable Shoppe
San Francisco; Norma's
Toluca Lake; Kustom Pic'd Togs
Connecticut
New Haven; Harold's
Waterbury; Musler-Liebeskind
Shelton; A. Kreiger
D.C.
Washington; Hecht Co.
Washington; Raleigh Haberdashers
Florida
Miami Beach; Cordell's
Miami; Richards
Georgia
Atlanta; Davisons
Illinois
Chicago; Ber-Tals
Chicago; Encore Ltd
Chicago; Mary Agnes
Chicago; Morries
Chicago; Rothmans
Morton Grove; Bruisins
Rockford; Crest Fashions
Indiana
Indianapolis; Peacocks of Indianapolis
Maryland
Baltimore; Hecht Co.
Massachusetts
Andover; H. J. Nassor
Michigan
Dearborn; Stuarts
Detroit; Belle Jacobs
Saginaw; Seitner Bros.
Minnesota
Virginia; Roberts
Missouri
St. Louis; Stix Baer Fuller
New Jersey
Flemington; Dressing Room
Morristown; Star Shop
Newark; Hahne & Co.
Palisades Park; Fashion Boutique
East Paterson; Geri's
Passaic; Wechler's
Plainfield; Teppers
New York
New York, Long Beach; Evelyn & Ruth
New York, Long Island, Manhasset; Heather Shop
New York City; B. Altman
New York City; Bloomingdale's
New York City; Franklin Simon
New York City; Hearn Dep't Store
New York City; Martha West
Vineland; Wilma's
Utica; Princess Shop
North Carolina
Boone; Newton's Fashion Shoppe
Ohio
Cleveland; Shop for Papagallo
Cleveland; Gail Winston
Painesville; Jeannette Julyan
Toledo; Lizbeth Jeanne
Oklahoma
Tulsa; Vandevers
Oregon
Audubon; Village Miss
Portland; Best Apparel
Pennsylvania
Bethlehem; Essie's
Erie; London's
Erie; Mae Usher
Philadelphia; Modern Eve
Philadelphia; Herman Rosen
Philadelphia; Wannamaker
Monessen; Agnes Shop
Monessen; Eisenberg's
Morristown; Vi Brown
Narbeth; The Snooty Fox
Texas
Amarillo; Hub Ladies Shop
Amarillo; Mae Dress Shop
Andrews; Edna Style Shop
Brownwood; Pat's Fashions
Canyon; McDonald Dress
Dallas; Sanger Harris
Dallas; Nancy Vallee
Houston; Joske's
Houston; Esther Wolf
Houston; Wolfmans
La Mesa; Raye's
Lubbock; Fashion Center
San Antonio; Joske's
Stamford; Hi Fashions

VOGUE'S SPOTLIGHT

Art

BY BARBARA ROSE

Documenta "*dominant American art*"

This summer, for the first time in its distinguished if brief history, "Documenta IV," the international exhibition of modern art held annually for the last four years in Kassel, Germany, will be dominated by contemporary American artists. Examples of colour-field abstraction, Pop Art, and Minimal sculpture will represent American art more completely than it has been seen in Europe since "The New American Painting" toured the continent, 1958-1959, and created headlines—often unfavourable, one might add. For Europe has been slow to acknowledge the contribution of American art, like the city cousin who finds it hard to believe his country cousin has become the greater sophisticate. Furthermore, resentment against American art, not only in Europe but in South America as well, is often the result of misdirected antipathy to American foreign policy. A curious reversal, however, appears to be taking place: New York now occupies the position Paris held as the centre of the international art world—a fact only acknowledged abroad—just when I feel that the enormous vitality of the New York School and its rebellious progeny has begun to wane. In New York there are the vanguard publications, galleries, and assorted wheeling and dealing; but this mad whirl of activity has begun to turn on itself, and important art is going to have to be made elsewhere.

For this reason it is heartening that some of the most significant American innovations will have exposure in Europe where, hopefully, a new European style not dependent on Cubism may take root once these advances are assimilated. In this country, on the other hand, the drain, not only of money but of human energy created by the present political situation, appears to be leaving its mark on the art of the best of the new, younger artists, whose extremely private, hermetic post-Minimal statements make Reinhardt's black paintings look like great public gestures.

The anti-decorative style of such young painters as Patricia Johanson, David Novros, Brice Marden, and Gordon Hart, and such young sculptors as Richard van Buren, William Bollinger, Alan Saret, and Robert Duran represents in fact the first significant revolt against the canons of colour abstraction. Interestingly enough, their rebellion against decorative painting is beginning to crystallize at the same moment that colour abstraction, because of its vast scale, is also outgrowing the context of the domestic interior. The mural scale of much colour abstraction is paradoxically that of an official public art, although the artists themselves still rely on private patronage.

The problem is that American patronage is still fixed to the middle-class living room, although American art has outgrown such a context. There is no cultural consensus; and without a cultural consensus, it is hard to know how official patronage can reflect anything but the mediocre taste of politicians. Today there is an opportunity to decorate public buildings in a high style on a level with the finest achievements of the modern period. Indeed, Governor Nelson A. Rockefeller at least has taken the first step by commissioning such works for the new State Capitol complex at Albany. One can not but lament the waste of opportunity now to use the decorative public style of colour abstraction toward the ends for which it is obviously best suited. Such use could become the crowning achievement of a civilization which desperately needs signs of accomplishment.

TINY TOWN fashions are featured at the following fine stores:

ALABAMA
Birmingham; *Pizitz*

ARIZONA
Phoenix; *Diamond's*
Tucson; *Jacome's*

ARKANSAS
Little Rock;
M. M. Cohn

CALIFORNIA
Arcadia; *Hinshaw's*
Bakersfield;
Malcolm Brock
Berkley; *J. F. Hink*
Fresno;
Gottschalk's
Glendale; *Webb's*
Inglewood;
Boston Stores
Long Beach;
Buffum's
Los Angeles; *May Co.*
Pasadena; *F. C. Nash*
Sacramento;
Weinstock Hale
San Bernardino;
Harris'
San Diego;
Walker Scott
Stockton;
Katten & Marengo

Rhodes' all stores in California

CONNECTICUT
New Britain;
Davidson & Leventhal
New Haven;
Edw. Malley

DISTRICT OF COLUMBIA
Washington, D.C.;
Woodward & Lothrop

FLORIDA
Jacksonville;
May-Cohen's
Tampa; *Maas Bros.*

ILLINOIS
Chicago;
Wee Moderns

INDIANA
Indianapolis;
Wasson's

KENTUCKY
Louisville; *Byck's*

LOUISIANA
Baton Rouge;
Goudchaux's
New Orleans;
Maison Blanche
Shreveport; *Selber's*

MARYLAND
Baltimore; *Hutzler's*

MASSACHUSETTS
Boston;
Jordan Marsh
Mattapan; *Murray's*
Springfield;
Albert Steiger's

MINNESOTA
Minneapolis;
Donaldson's
St. Paul;
Field Schlick

MISSISSIPPI
Columbia; *Eggers*
Greenville; *Hafters*
Vicksburg;
Valley Dry

MISSOURI
Kansas City;
Adlers
St. Louis;
Famous—Barr

NEBRASKA
Omaha;
J. L. Brandeis
Lincoln;
Hovland Swanson

NEW JERSEY
Atlantic City;
Norman's
Newark; *Bamberger's*
Trenton;
S. P. Dunham

NEW YORK
Buffalo; *A. M. A.*
Latham; *Boston Store*
Poughkeepsie;
Young Folks
Rochester; *Sibley's*
Syracuse; *Addis Co.*
Troy; *Young Folks*
Brooklyn:
Martins
Sanders
Tobias
Erwins
Jackson Hts.; *Fields*
Long Island:
B. Gertz
Hartmans
Baraschs
Lobels
Colony

NORTH CAROLINA
Ashville;
Bon Marche
Charlotte; *Belks*
Hickory; *Melvilles*
Raleigh;
Boylan-Pearce

OHIO
Cincinnati;
Mabley & Carew
Cleveland; *Halles'*
Columbus; *The Union*
Dayton; *Rike Kumler*
Toledo; *La Salle's*
Youngstown; *Strouss'*

OKLAHOMA
Oklahoma City;
K. Lipes

OREGON
Portland;
Meier & Frank

PENNSYLVANIA
Altoona; *Bon Ton*
Harrisburg; *Bowmans*
Lancaster;
Watt & Shand
Pittsburgh;
Kaufmann's

RHODE ISLAND
Providence; *Outlet*

TENNESSEE
Bristol; *Nettie Lee*
Chattanooga;
Lovemans
Knoxville; *Miller's*
Memphis; *Youngtown*
Nashville; *Chesters*

TEXAS
Austin; *Scarbrough's*
Dallas; *Titche's*
El Paso;
White House
Ft. Worth; *Monnigs*
Houston;
Battlesteins

VIRGINIA
Lynchburg; *Leggett's*
Norfolk; *Rice's*
Richmond;
Miller & Rhoads
Roanoke; *Sidney's*
Suffolk; *Little Shop*
Va. Beach; *Rose Hill*

WASHINGTON
Seattle; *Bon Marche*

WISCONSIN
Green Bay; *Prange's*
Madison;
Manchester's
Milwaukee;
Boston Store

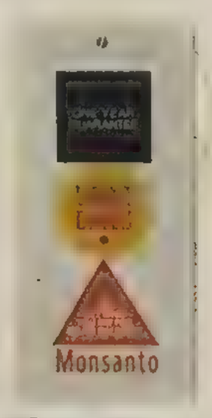
Wear Dated

You get what you pay for, or we pay for it.



Wear-Dated® clothes are guaranteed for one full year's normal wear. If they're not as good as our word, return them to Monsanto with tags and sales slip and we'll refund your money or replace the garment.

Little girl's dress comes only in navy with red and white braid trim. Sizes 2 to 4 and 4 to 6x are $10. Sizes 7 to12 are $12. Fabric is 100% Acrilan® acrylic fiber bonded to acetate.



Tiny Town by Ann Webster

At: Lord & Taylor, New York; J. L. Hudson, Detroit; Strawbridge & Clothier, Philadelphia; Rich's, Atlanta.

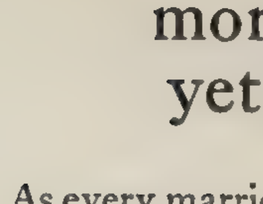
New answer for the intimate, embarrassing problems married women face.



Tiny Norforms,® more effective than douching, yet easy and pleasant to use.

As every married woman knows, embarrassing feminine odor that begins in the vaginal tract is a hygiene problem. You'd like to feel fresh, clean and secure . . . but it's not always easy.

Douching is a nuisance. The apparatus is awkward and unsightly. Powders and liquids must be measured and mixed; and some have an unpleasant household odor. Besides, your doctor may tell you not to douche every day.



Norforms . . . small and *so* easy to use

And now, thank goodness, there's something more convenient and effective against odor—Norforms.

Norforms are tiny germicidal suppositories. They've been thoroughly tested by doctors. Norforms are easy to use . . . you simply insert one as directed. Within minutes, a Norforms spreads a powerful germicidal film that stops odor . . . keeps you fresh and dainty for hours.

Norforms are so safe, you can use one as often as necessary. What a relief! You feel confident and odor free . . . much more easily than douching. Try Norforms—the germicidal protection married women trust.

TESTED BY DOCTORS · PROVED IN HOSPITAL CLINIC · TRUSTED BY WOMEN



Want a free information booklet in a plain wrapper? Send this coupon to: The Norwich Pharmacal Company, Department VO-88, Norwich, N.Y. 13815.

Name_____

Street_____

City_____

State_____ Zip_____

Don't forget your zip code.

VOGUE'S SPOTLIGHT

Movies

BY ANN BIRSTEIN

The Bride Wore Black, "high or low Camp?"

The Bride Wore Black is described by those in charge of it as "unlike anything Truffaut has ever done," which is a pretty fair statement. Based loosely on an American mystery novel of some years back, the story concerns a young woman's systematic revenge on her husband's murderers; and the twists of plot are so unlikely, and the direction so broad—often the actors seem to be in a silent movie—that the whole enterprise verges on pure farce. Except that, since it's Truffaut, you keep wondering if the farce is intentional, or whether he didn't have some deeper purpose.

As the bride, Jeanne Moreau has either been unflatteringly photographed or else has simply been alluring us for too long a time to be quite the picture of outraged virginity that's required of her. Fortunately, what she does have is a terrific amount of *sang-froid*, an absolute necessity for this part, as well as an abundant black and white wardrobe in which she goes about dispatching one victim after another. Since we're still dealing here with the Truffaut of *The 400 Blows*, there's a wonderful handling of a little boy who almost steals the picture. But otherwise it's all Jeanne Moreau, busily injecting hypodermics of poison into wine bottles, calmly pulling on her gloves while the victim writhes, suffocating one gentleman in his closet, pushing another off his terrace—all to the tune of the wedding march. The result is Camp, all right. The question is, high or low?

The Odd Couple, "hilarious"

To turn to the subject of intentional comedy, anyone who hasn't seen *The Odd Couple* on stage ought to make certain of catching it on the screen. I know it's the style to talk of Neil Simon as a mere gag writer—though there's nothing wrong with that either when the gags are fast and funny, as they invariably are here. But if being a playwright means taking a situation—in this case the fact of a pair of newly divorced middle-aged men sharing an apartment—and spinning it out for all it's worth, then Simon is certainly a playwright, too. Anyway, the movie is hilarious, right from the opening poker game at which Walter Matthau, an incredibly sloppy sports announcer, is serving "green" sandwiches to his cronies (green is either very new cheese or very old meat), up to the ending when he and Jack Lemmon, who has staggered in on him after sending a "suicide telegram" to his wife, get a divorce of their own.

In between there's a lot to single out for praise, including all the poker players, a pair of giggly English girls from upstairs—particularly Gwendolyn (Carole Shelley), the oh-so-*interested* redhead—and the big Riverside Drive apartment, authentic in all details except for a too-jazzy kitchen (Hollywood won't ever believe New York plumbing). As his half of the couple Walter Matthau seemed a little stilted to me, in spite of the inverted baseball cap and sweaty sweat shirt, as if he were saving himself, or had said his lines once too often on stage. But Jack Lemmon, as his domestic partner, is marvellous and brings to the character of Felix—that maddeningly compulsive cook, housecleaner, and hypochondriac—the querulous, slightly seedy quality that's always at the heart of Lemmon's comedy and that miraculously enables him here to transform himself into the epitome of a nagging wife without the least suggestion of you-know-what.

COUNT ROMI knows that colors, however bright, assume an almost medieval patina on cotton velveteen. Designer Max Adler does a beautifully proportioned coat that takes full advantage of this. Belts it casually, patterns it boldly. An important fashion this fall in an equally important

COTTON: YOU CAN FEEL HOW GOOD IT LOOKS

fabric. And especially desirable because of its easy going, cotton *comfort*. Choose it in orange/green/white (shown) or brown/steel grey/white, sizes 6 to 18. Available at stores listed below and at other leading stores across the country.
COTTON PRODUCERS INSTITUTE, BOX 12253, MEMPHIS, TENN. 38112.



COMFORTABLE · CAREFREE COTTON

Lord & Taylor, New York; Marshall Field, Chicago; Gus Mayer, New Orleans, all stores; Jacobson's, Jackson, Mich.; Gidding-Jenny, Cincinnati; L. L. Berger, Buffalo.



NO TOUGH SLEDDING THIS•FALL

. . .with a wooly from our Winter Lilly Collection.$40

LILLY, MENS STUFF OR WOOLY CATALOGS 400 ROYAL PALM WAY, PALM BEACH, FLA.

LILLY PULITZER

PALM BEACH, FLA. • ALBUQUERQUE, N. M. • BEVERLY HILLS, CALIF. • BOCA RATON, FLA. • EDGARTOWN, MASS. • LA JOLLA, CALIF. • NAPLES, FLA. • NEW ORLEANS, LA. • NEWPORT, R. I. • ORLEANS, MASS. • OSTERVILLE, MASS, • PETOSKEY, MICH. • SARASOTA, FLA. • SOUTHAMPTON, N.Y. NORTHEAST HARBOR, ME.

VOGUE'S SPOTLIGHT

Money

BY HENRY C. WALLICH

The Negative Income Tax,

A 100 per cent income tax has long been the bugaboo of nervous millionaires. Not everybody knows that this ultimate fiscal atrocity is already being visited upon the other end of the income scale. Take a welfare mother who has accumulated three children from one or more fathers, none of whom may be present. She receives welfare benefits that, in a major Eastern city, may run to something like $3,000 or a little better.

It is difficult enough for a person in her circumstances to go out and take a job. But if she does, she may find that for every dollar she earns one dollar of welfare benefits must be taken from her. By any definition that is a 100 per cent income tax. The woman, lacking a tax adviser, does not put it that way. But under the capitalist system, people intuitively know what is good for them and are free to act on it. It is a safe bet, therefore, that the woman, unless she positively enjoys working, will not take a job.

The Negative Income Tax proposes to change that. Above a certain income level, set by the family's deductions and their noisy little exemptions, every family pays a positive tax. With the Negative Income Tax, if the family's income falls short of that level, kindly Henry Fowler, Secretary of the Treasury, will make a payment to the family. It will be proportionate, but less than equal, to the shortfall—hence, a negative income tax. That means that if the woman we are discussing earns a little money, she will lose some of her benefits, but not dollar for dollar.

Suppose you pay a cleaning woman two dollars an hour. What with having to take care of the children, she manages to work four hours a day. That adds up to $2,000 a year. Suppose the Government in its wisdom had concluded that she should have at least $3,000, and should lose fifty cents of benefits for every dollar earned. Then, if she doesn't work and earns nothing, her basic benefit would be just that $3,000. If she earns $2,000, she loses $1,000 of the basic benefit and ends up with a total income of $4,000. She would continue to receive benefits unless, by some miracle, she were to make $6,000. At that point the 50 per cent deduction would add up to $3,000 and the benefits would become zero. In this the Negative Income Tax differs fundamentally from a guaranteed annual income. The guaranteed income gives everybody an income supplement that brings him or her up to $3,000 or some such figure, regardless of earnings. Nobody in his senses then would work for less than $3,000, since it would add nothing to income. The guaranteed annual income is the welfare system with its 100 per cent income tax all over again.

The Negative Income Tax is a model of capitalist principle. It happens to be very expensive—probably in the range of twenty-five to thirty billion dollars. If the minimum income were much below $3,000, it would not take care of needs. If a firm ceiling were put on payments to people with incomes above the minimum, it would be the same as the welfare system: a 100 per cent income tax. A compromise may be to limit the range of persons eligible, though to exclude married males threatens breakup of families.

I have no doubt at all that something like the Negative Income Tax will come, perhaps soon. The big problem is how to start it in a country that is not accustomed to initiating its welfare program in the twenty-five to thirty billion dollar price range.



Nobody knits for Ruth of Carolina

Vive la red, white and blue. And vive Ruth of Carolina for her tricolor triumph of Alamac's Suedeknit™ of 100% bonded Orlon®. Navy coat and beret trimmed in red. Dress in navy with striped top. The trio, $32 sizes 3 to 6X, $35 sizes 7 to 14. At F.A.O. Schwarz, New York and branches; Bullock's, Pasadena; Addis Co., Syracuse; M. M. Cohn, Little Rock; Jas. F. Condon & Sons, Charleston; and other fine stores. Fabric by Alamac Knitting Mills, Inc., 1412 Broadway, New York, New York 10018.
SLIGHTLY HIGHER IN THE WEST.

Like Alamac



VOGUE'S SPOTLIGHT

Theatre

BY ANTHONY WEST

The Boys in the Band, "*effective*"

Mart Crowley, the author of *The Boys in the Band*, is in a class with Noël Coward and Henry Bernstein as a writer for the theatre who knows exactly what can be done on the stage and who has a perfect ear for the tone of the moment. His play is not by any means great, and it is not in the least profound, but it is beyond any question brilliant and it will be enormously entertaining and to some extent moving until changes in received ideas and modulations of sophistication date it. Its subject is not homosexuality, but the intense suffering experienced by the kind of homosexual who can not live easily with the fact of his being what he is, and who would rather be a normie.

The play's *donnée* is that most homosexuals are in this position, and it offers an explanation of their behaviour as a pattern of alternation between bouts of defiantly assertive camping and crumplings into introspective misery. Act I, which contains some of the most dazzlingly funny and imaginatively cruel bitching that has been heard since *Who's Afraid of Virginia Woolf* was around, shows a homosexual group gathering in the mood of assertive defiance to celebrate the birthday of one of their number; Act II shows the collapse of all the pretenses involved under the stresses produced by the accidental inclusion in the party of an old friend of the host's who is so normal that he has never even looked over the fence, much less jumped over it.

The bitching turns out to be the cover for a great deal of unhappiness that even love can not do much to relieve, and when this has all been brought to the surface the party breaks up, leaving the host in a pitiable and wholly unenviable state of distress. Whatever else the play may do, it is certainly not going to persuade anyone, however featherheaded or suggestible, to take up homosexuality as the first step towards an entertaining and carefree way of living. Its thesis, whether correct or not, is that the essence of the condition is pain.

The production is almost faultless. By making inspired use of blown-up photographs Peter Harvey has licked all the problems of Theatre Four's cramped and curiously ungenial stage. He has convincingly turned it into a lavishly furnished apartment without encumbering it with half a carload of distracting and irrelevant objects. Robert Moore has assembled a beautifully balanced and astonishingly effective cast to play the piece under his direction. Kenneth Nelson does wonders in the lead, managing to retain the audience's sympathy and respect even when dissolving into tearful self-pity, and Frederick Combs is quietly distinguished and at times very touching as his loving prop and support. Cliff Gorman, Reuben Greene, and Robert La Tourneaux give performances of a beautifully measured extravagance in the principal comic parts; and Leonard Frey, Laurence Luckinbill, Keith Prentice, and Peter White are all admirable in the very demanding minor rôles.

Endecott and the Red Cross, "*inexcusable*"

Soon after the opening of this poetic drama, the author, Robert Lowell, told an interviewer that he didn't go to the theatre much, didn't particularly like plays, and thought *Macbeth* would be more interesting if it didn't have all that plot stuff in it. . . . This explained, even if it didn't excuse, the dismalness of the season's most amateurish offering.

CHARISMA

NEW FRAGRANCE BY AVON

THE WOMAN WHO WEARS IT, HAS IT.

Charisma has brilliance-and excitement. A fragrance that communicates. Only your Avon Representative brings new Charisma. Wear it-and start a reaction!

AVON cosmetics

ROCKEFELLER PLAZA, NEW YORK

© 1968 Avon Products, Inc.







VOGUE'S SPOTLIGHT

Travel

BY DESPINA MESSINESI

Curaçao, "no vulture feeding on tourists"

Persistent "trades" cool the small Dutch island of Curaçao which is so far south in the Caribbean—dangling off the coast of Venezuela—that it has the sun all year. . . . Curaçao's only city, Willemstad, is the capital of the Netherlands Antilles, a sextet of islands, three Atlantic and three Caribbean. . . . The city has the pace of big business—but business breaks down for siestas every afternoon. . . . Curaçao has none of the vulture-feeling of feeding on tourists.

A famous heaving pontoon bridge joins the two parts of Willemstad across its bay. . . . Painted houses in jelly-bean colours with dormers and tiled roofs looking like those in The Hague open onto patios that islanders use as living rooms filled with greens as tall as trees in enormous pots. Often there is the cool sound of a fountain. . . . Beyond the knot of city, large buttercup-yellow plantation houses on small mounds contrast with the buckram-brown colour of the island.

Willemstad is as compact as if it had been preshrunk. . . . For a green garden, Curaçao uses Venezuela. . . . In the capsule-sized city, there is no room for idle monuments. . . . The eighteenth-century fortress rising in the centre of town is now the Governor's Palace, a house shaded in gardens circled by ramparts. . . . Shops open on polished pink-tiled streets planted with shrubs and closed to car traffic. The lure is, of course, the almost duty-free prices marked in American dollars. On those days when cruise ships call on Curaçao, passengers troop in and often must queue up to buy. On these bonanza days, shopkeepers shift their schedules to shore-leave hours like tides yielding to the sun and moon.

Instead of long stretches of beach, Curaçao has marvellous coves like swimming holes hidden by forests of tall cacti. Remote by island standards, Knip Bay, an extraordinarily beautiful cove, is forty-five minutes by car from town. . . . Views of water—blue in the bay, silvery green in the Caribbean—shine at every turn of the new Curaçao Hilton Hotel, even surround its glass-walled elevators. Push buttons click on lights, music, and air conditioning in the large balconied rooms. Breezes gust through the open lobby where massive concrete pillars double as decoration. Remnants of an old fortress separate the hotel's star-shaped pool from a splinter of man-made beach. A curious octagonal and windowless hunk of rock circled by a moat is the hotel's casino. Isolated on several acres on Piscadera Bay, Hilton's new compound is one mile from Willemstad. . . . At the Inter-Continental, a city hotel bordering the harbour, rooms and terraces and pools are as close to the waterfront action as seats on the fifty-yard line to a football game.

At night, the fires of an enormous oil refinery colour the sky pink from towers erased by the dark. . . . An attractive place to dine across the bay from the refinery is Fort Nassau, a rambling old stronghold now a restaurant serving Dutch specialties.

PLANE FACTS: From New York to Curaçao, KLM, the Royal Dutch Airlines, makes it nonstop in four hours and twenty minutes on Mondays, Thursdays, and Saturdays. On Wednesdays and Sundays, when KLM stops at Aruba first, flight time is five hours and a half. . . . Every day, Pan Am flies from New York to Curaçao—one stop at San Juan—in five hours and forty-five minutes. . . . Seventeen-day excursion fare flying round trip in first class, $265; flying round trip in economy class, $150.



*DuPont registered trademark. Prices slightly higher East of the Rockies.

The Towle Reputation:
When you've been through every pattern made and finally narrowed it down to just two, it should help you make up your mind.



VOGUE'S DECORATING FINDS AND IDEAS FOR FASHIONS IN LIVING

Unsweetened quilting ... new decorating idea

Handmade quilts and afghans are as American as apple pie. First improvised by pioneer women starved for beauty, they are now a sophisticated luxury with unsweetened snap, new uses. It was a Parish-Hadley idea to provide skilled but housebound women with delicious fabrics, modern designs, and a source of income. Women all over the U.S. now sew for this distinguished decorating firm at 22 E. 69th St., N. Y. 10021. Imagine an afghan in sweet-pea and Chinese pinks, acid and leaf greens on pale blue; a silk pillow crisscrossed in apricot ribbon. Here, Parish-Hadley looks ... looks to put through the eye of your own needle. **1.** A flower-coloured afghan. Pillows covered in crisscrossed ribbon, in yo-yo circles of shirred cotton, and checked gingham. The non-epoch tables, lacquer red or apple green painted in white, are handmade too. **2.** Country baskets for plants or flowers, quilt-covered portfolios. **3.** Patchwork cottons to be used for curtains lined in contrasting fabric and braid. **4.** A quilt might cover a sofa or chair. **5.** An afghan pattern to make in rug wool heavily backed for the floor. **6.** A bench seat of ribbon sewn to cotton. **7.** Quilt, ribbon, and afghan-covered pillows. Footstools in velvet or chintz. A modern penwork table. **8.** Close-up of yo-yo needlework. **9.** A cotton patchwork quilt might cover a round lamp table. **10.** A basket lined with gingham, outfitted for picnics. A linen cloth, plastic boxes hand-painted.



1



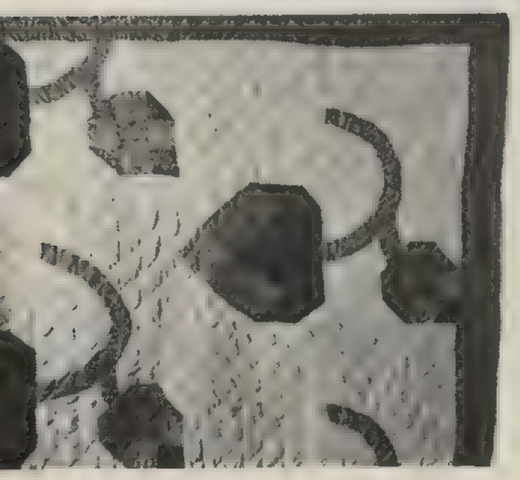
2



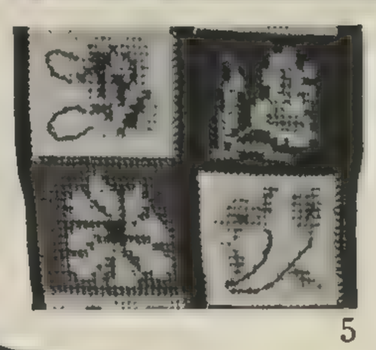
3



7



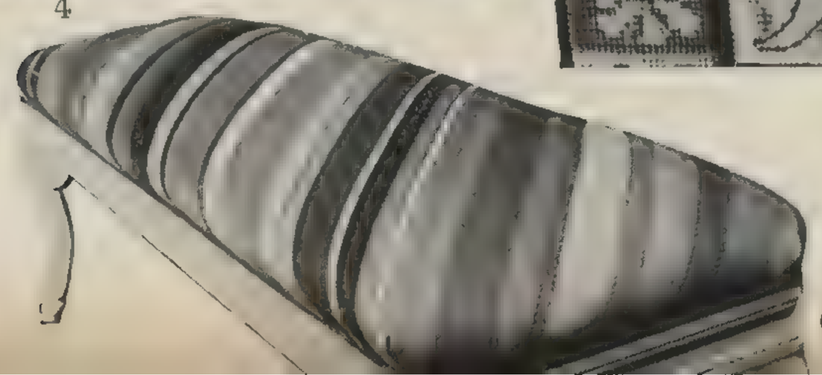
4



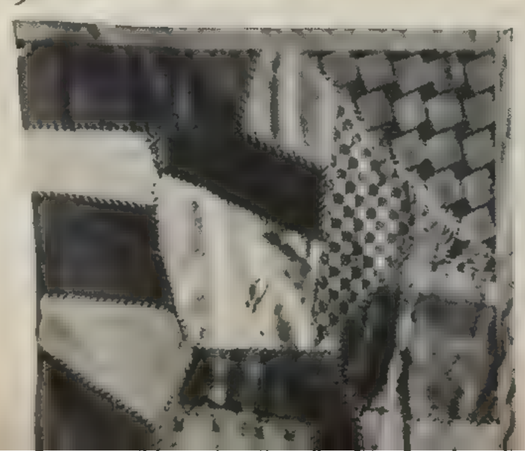
5



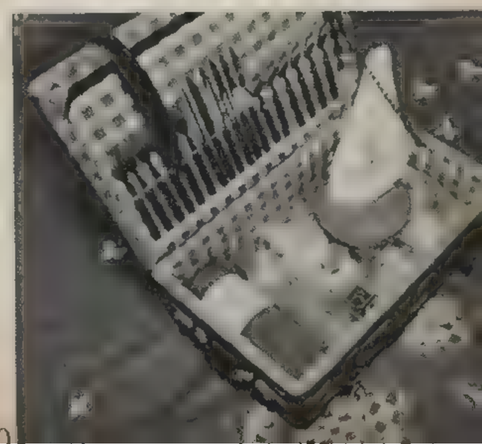
8



6



9



10

DAVID MASSEY



Fond of things Italiano? Try a sip of Galliano.

The mood is elegance. The place the Temple of Apollo. The manner classic, with Pia Lindstrom modeling a new creation by Fernanda Gattinoni of Rome. The bottle is Galliano. The legendary liqueur "distilled from the rays of the sun." Truly, it has a bright sunny flavor. Galliano, the fine Italian liqueur that has conquered America.



80 PROOF LIQUEUR, IMPORTED BY McKESSON & ROBBINS, INC., NEW YORK, N.Y. ©McK & R, 1967

MEN IN VOGUE

...NOTES, QUOTES, AND VOTES



STRONGWATER

Four under thirty

Youth now: all fresh style and achievement. On this page, four men under thirty . . . each his own man, with his own style. Left, ***John Pike, 26.*** His new discothèque "Club John," on La Cienega Blvd., Los Angeles's newest, plushiest. His style: the smoothest, underplayed, impeccably tailored by Ron Postal, Los Angeles. Right, ***Peter Fonda, 28:*** new generation of a famous name in American acting, currently at work on his second independently produced film, *Mardi Gras.* His way is his completely, takes in a quicksilver wit, easy charm along the way. His look draws heavily on the glamour of the West: his leather jeans from Mayfair Riding Shop in Los Angeles are worn regularly in the swimming pool to prevent sag. Above, ***Charles Lange, 29:*** the big man at the Belinda Boutique on Sunset Blvd. in Los Angeles. At home, the man in white—all cool composure and romanticism in a Brioni suit, white silk ascot shirt. Right, ***Jim Webb, 21:*** who wrote Richard Harris's best-selling album "A Tramp Shining," in one year earned eight Grammy awards, more than $800,000. He likes white, from boots to super-soft lamb's-wool sweater, side-buttoned and woven in checkerboard squares by Avon Celli.

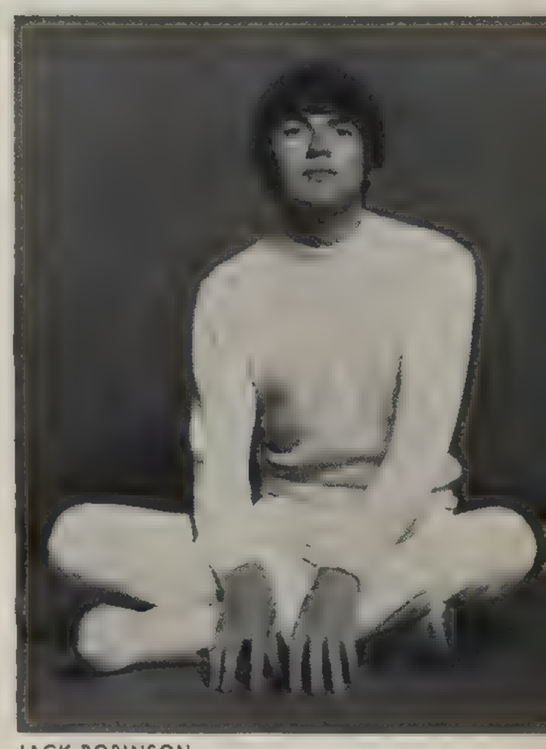
JILL KREMENTZ





LEE JOHNSON





JACK ROBINSON

Newest featherweight: Gucci's two-suiter that weighs just 2 pounds empty, and seems to fill forever. Chestnut-brown pigskin, and natural canvas; $75, Gucci, 699 Fifth Ave., New York.

John Robert Powers thought of a new look.

Then refined it and made it subtle.

Gold.
Soft and shining. Subdued and shimmering. And now, makeup. The most precious makeup ever discovered. We call it Golden Gloss, a warm overglow that glistens and shines. Burnish it over makeup. Gloss it on bare. Gleam it anywhere. In three luminous tones: Beige, Pink Copper and Bronze. Of course, you won't find Golden Gloss everywhere. Only in selected department and specialty stores. Come in and let our professional consultant tell you about Golden Gloss. And dazzle you with the other John Robert Powers "golden era" cosmetics. But hurry.
The rush is on.



Golden Gloss by JOHN ROBERT POWERS

AUGUST 1, 1963

VOGUE

VOGUE'S EYE VIEW: A PRETTY GIRL IS LIKE A BREATH OF FRESH AIR

We live in an age of remarkably good-looking girls—not because they conform to any precise standard of prettiness, because their ears are like tiny pink shells and their noses perfection. Goodbye to all that!—this generation has rejected that sort of thing like yesterday's mutton. There's no desire to look like this movie star or that model, or even to look like each other. Without apology, without timidity, the girls of today look as they wish to look. They are a community of individualists with a serious, deeply-felt sense of the world and a strong sense of inner amusement about themselves, which—like players in a charade—they act out with all the imagination at their command, arranging their hair and makeup and clothes to make life as gay and attractive as possible. Above all, they are romantic—full of the optimism and vitality that seizes on opportunity: the opportunity in their own dreams and ambitions...the opportunity that exists as never before in fashion to make the charade go on and on....

Jean Shrimpton

right, one of the prettiest girls in the world in flared black knit with silky fringe falling from long sleeves—and an abandon of fringe poured over all. Joan Arkin dress of Acrilan (Electro-Knit fabric). Junior sizes. About $45. Bloomingdale's; I. Magnin. Marvella ring. Sapphire pantie stockings. On the next pages, the Shrimp—and the charade—go on.

AVEDON

the prettiest-

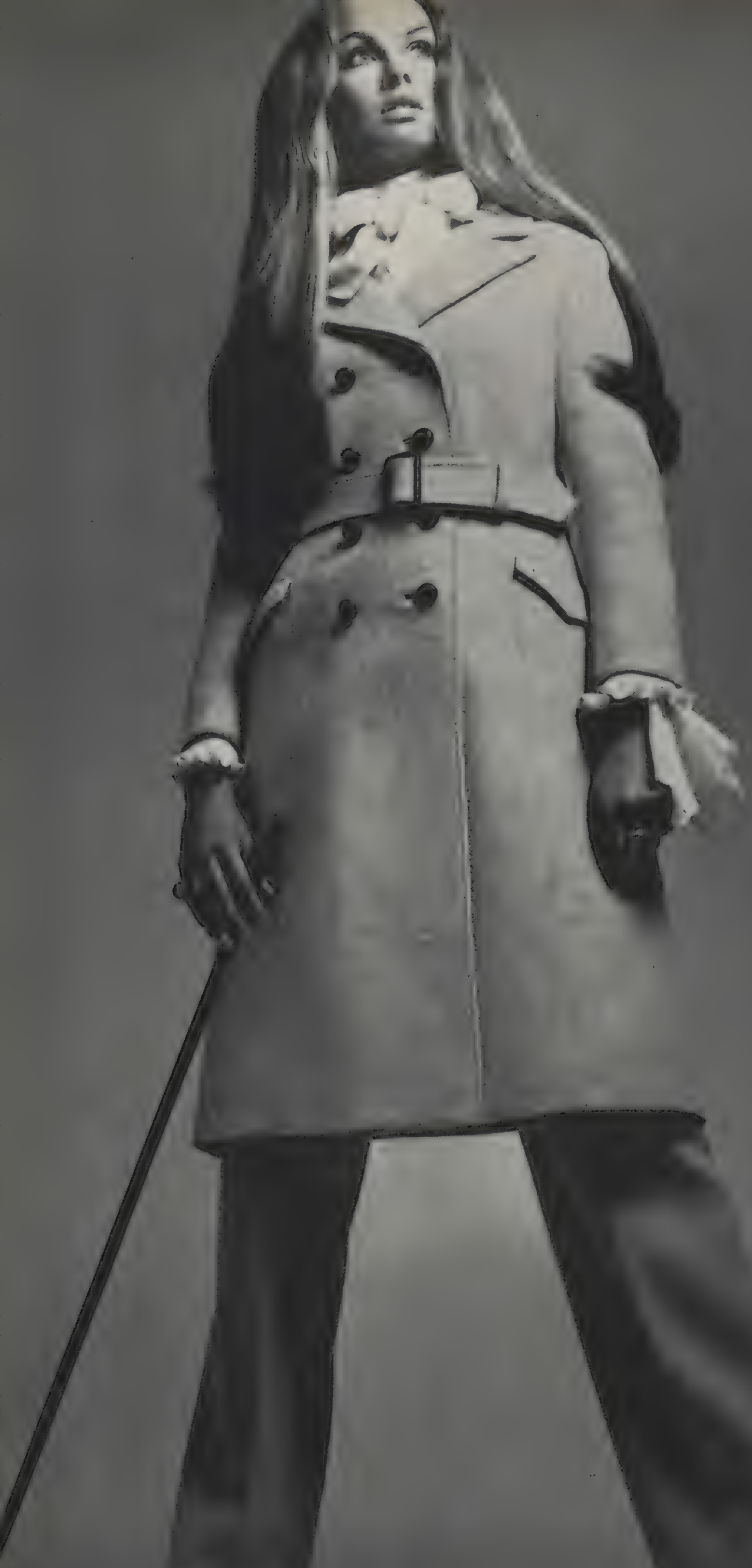
Jean Shrimpton

AVEDON

girl-in-the-world look

PANTS SUITS AND HUGE FUR MUFFS

Jean Shrimpton needs no introduction—she's the pretty girl to begin all pretty girls. First of the good British models (and, with *Privilege*, first to turn movie actress), she's more beautiful now than ever... and tearingly romantic, here, in the most romantic pants suits in the world—worn with huge spills of white lace, huge silver fox muffs. The long, shaped grey flannel jacket buttoned on the side, left, straight wide pants: the really well-tailored wool pants suit turned out with all the flair of this year's dandies—white jabot and cuffs, fur muff and gauntlets, buckled pumps, walking stick. By Günter for Project II. About $155. Lord & Taylor; Halle Bros.; Lou Lattimore; I. Magnin. Walking stick: Uncle Sam's Umbrella Shop. The overcoat-jacket, double-breasted with pewter buttons, right, in grey wool tweed—muffed and ruffled—and in perfect proportion to straight matching pants. Lassie by Barkin-Levin. About $85. At Altman's; Wanamaker's, Phila.; Hutzler's; Bullock's-Wilshire. Both pages: Emily Wetherby jabots, cuffs; Sant' Angelo for Crescendoe-Superb gloves; muffs by Fredrica; Golo shoes (buckles added). Coiffures on these and the next eight pages, by Ara Gallant. Other shops carrying fashion for the Prettiest-Girl-in-the-World Look, on page 177.



Jean Shrimpton

THE PRETTIEST-GIRL-IN-THE-WORLD LOOK= PANTS TURNED OUT WITH COATS

Longer belted coat, left, and straight wide pants—camel-coloured wool over a bow-tied white shirt with ruffled cuffs. Coat by Villager. About $75. At Altman's: Woodward & Lothrop; Marshall Field. Pants by Victor Joris for Cuddlecoat. Handkerchief by Lady Heritage. Snake ring by Hattie Carnegie. Charles Jourdan shoes. Fit-and-flare coat of grey flannel, right, with pointy collar, inverted back pleat, and straight-legged pants to match—Jean Shrimpton looks just dandy, turned out with top hat, silk stock, boutonnière, many rings, and a walking stick. By John Anthony for Adolphe Zelinka, of Stevens Hockanum wool. Coat, about $135; pants, to order, about $55. At Miss Bergdorf of Bergdorf Goodman; Filene's: Marshall Field; Montaldo's. Hat by Emme. Emily Wetherby stock. Marvella stickpin. Calderon belt. Rings by Accessocraft, Coro, Freirich, Napier. Walking sticks, both pages, from Uncle Sam's Umbrella Shop.

AVEDON





Jean Shrimpton *PRETTY-GIRL LOOKS-WESKITS OVER ALL*

The embroidered weskit blooming over gaucho pants, above: a riot of vivid flowers on supple brown fake leather, more on a bright-orange billow-sleeved shirt... then black-and-white tweed gaucho pants gone past the knee. Weskit of Ginza (Paul Rotcage fabric) with George Richardson Orlon embroidery, about $60. Wool pants, about $35. Both by Ginori. Bloomingdale's; Hutzler's; Neiman-Marcus.
Shirt by Melba Hobson for Tannerway. Scarf on wrist, from India Nepal.
Brown suède weskit lined and outlined in curly lamb, opposite, hung with chains and cuddled up with a white linen shirt and a long, heavily belted dirndl of brown-black-and-white tweed.
Weskit by Samuel Robert, about $235. Dirndl by Sloat (Berroco wool), about $65.
Both: Bonwit Teller; Gidding-Jenny; Sakowitz. Sibley-Coffee shirt.
Ring by Bruce Rudow. Chains by Coro. Kickerino boots. Both pages: John Romain belts.

AVEDON



Jean Shrimpton

THE PRETTIEST GIRLS PULL THINGS TOGETHER WITH WESKITS



The Shrimp and the snake, above, cobra vinyl weskit in pale taupe over an oatmeal linen shirt with great pleated sleeves, a clank of chains, and prancy little culottes of pale taupe wool tweed. Weskit (Berroco fabric), about $23; culottes, about $40. Both by Ginori, at Bloomingdale's; Hutzler's; Neiman-Marcus. Shirt (Moygashel fabric), to order at Sibley-Coffee. Chains by Monet and Coro. Freirich ring. John Romain belt. Actionwear tights by Round-the-Clock, of Monsanto Blue C nylon. Charles Jourdan boots.

Brown leather weskit, opposite, with a snap front, over an eyelet shirt with ruffled cravat and cuffs. Skirt, and a jacket (in lap): cream-coloured corduroy. Weskit by Evan-Picone; $25. At Altman's. Shirt by Adelaar, of Avisco acetate and Caprolan nylon crêpe (Bloomsburg fabric); $23. At Lord & Taylor. Suit by Nan Herzlinger, of cotton corduroy (Cone fabric); jacket, about $70; skirt, about $30. Both at Lord & Taylor; Jordan Marsh, Florida; Hudson's. Bagatelle belt. Rings by Freirich, Bruce Rudow, Cadoro. Adolfo hat.


AVEDON

Jean Shrimpton

THE PRETTIEST GIRLS PULL PLAID TOGETHER WITH WESKITS

Plaid cape and pants, above, of tawny brown and black, with the brown leather weskit from a page ago, a white blouse with ruffled front, full sleeves. Cape and pants by Pendleton; a wool mark turnout in tweed. Cape, about $50; pants, about $22. Both at Wallachs; Wanamaker's, Phila.; Lazarus; Shillito's. Evan-Picone weskit. Belt by Elegant. Freirich rings. Charles Jourdan boots.

Little checked weskit, opposite—black, camel, and white wool, with a plaid dirndl of the same colours. Poetic white shirt with wide collar and cravat, full sleeves. Weskit, about $19; skirt, about $23. Both by Evan-Picone at Bloomingdale's; Hudson's; Sanger-Harris; J. W. Robinson. Sarff-Zumpano shirt of Avisco acetate and rayon crêpe (Onondaga fabric); about $110 at Bloomingdale's. Rings by Robert Originals, Bruce Rudow, Napier, Sant' Angelo. Archer-Nuweave pantie stockings. David Evins boots of napped Corfam.



AVEDON



Julie Christie
THE PRETTIEST GIRLS ARE IN VELVET

Veiled eyes and a sensuous, generous, impetuous, mobile mouth—the wonderfully expressive face of Julie Christie, radiating tenderness and strength, languour and vitality. The face of Lara and Petulia and, in her new film called *In Search of Gregory*, the face of a fantasist seeking a fantasy lover—the face of the modern romantic framed, here, by black velvet, white eyelet and lots of loose long hair.

The black velvet page, left, in a tunic like a Renaissance boy's—high-necked, full-sleeved, slit at the hem. By Leo Narducci; Amity cotton velvet. About $70. Lord & Taylor; Joske's Houston. Gauntlets: Sant' Angelo for Crescendoe-Superb. Actionwear tights by Round-the-Clock of Monsanto Blue Cnylon: Franklin Simon, New York. Boots by Palmaroth of Finland: I. Miller.

The cavalier, right, in a huge, black velvet hat and the most delicious white cotton eyelet shirt—full-blown sleeves, a collar to the ears. Sarfl-Zumpano shirt, with Schiffli embroidery (Native Laces fabric); about $120. Bonwit Teller; Neiman-Marcus: I. Magnin. Adolfo hats.

AVEDON



Julie Christie

VELVET BRINGS OUT THE HEROINE IN PRETTY GIRLS

Black velvet pants suit, left, deep and luxurious and beautifully cut: jacket like a riding coat, with waves of white satin shining at the throat and wrists; the pants wide and perfectly straight — a touch of George Sand in the night. By Victor Joris for Cuddlecoat. About $130. Bloomingdale's; Sakowitz; Joseph Magnin. Sarff-Zumpano shirt. Charles Jourdan pumps with diamanté-banded buckles. Who is she—this ravishing creature in the long caped black velvet coat and the huge black mink muff? Madame X? Anna K.? Or some delicious figment of Julie Christie's own imagination? — this kind of look has a way of casting that kind of spell. Cape of cotton velveteen (Crompton fabric). By Michael Mott for Paraphernalia, junior sizes. $200. White kid gauntlets: Sant' Angelo for Crescendoe-Superb. Maximilian muff. The black velvet hats: Adolfo's fine romance. Golo carriage boots.

AVEDON



Julie Christie

THE PRETTIEST GIRLS SHIRTS—SLEEVED TO A FAIRE-THEE-WELL

A white silk handkerchief: that's all there is to the crêpe shirt, left—a beautiful thing that simply flows into points from the neck, the body, the sleeves. To order at Sibley-Coffee. Whenas in silks our Julie goes, then count on a glorious evening of theatre—like the pleated-front shirt of white ribbed silk, right, with a sky-high collar and sleeves that would touch the ground if they weren't caught at the wrists and cuffed to beat the band. By Sant' Angelo. Bonwit Teller S'fari Room; Marie Leavell.



AVEDON



Julie Christie

THE PRETTIEST GIRLS PLAY THE MOST ROMANTIC RÔLES



Pierrot in satin pleats, left—thousands of creamy, dreamy, shiny ones. An absolutely sensational little evening dress—the collar blows, the cuffs waft, everything swings. By Joel Schumacher for Paraphernalia, junior sizes; Chardon-Marché satin-backed crêpe of Celanese acetate and rayon. $90.
Tom Jones in white voile, right—with a certain gypsy recklessness as Julie Christie plays it: hair like thunder and the shirt very dégagé—languidly tied and overflowing the waistband of gleaming black leather britches.
Cotton voilé shirt: Betsey Johnson for Paraphernalia, junior sizes. $25.
Britches: Bonnie Cashin for Philip Sills.
Miss Christie's coiffures, all by Ara Gallant.

AVEDON



Julie Driscoll



THE PRETTIEST GIRL ON THE BEAT— IN A FUR WESKIT, AN AURA OF FEATHERS

Her beat—England, France, now America where cockney-vowelled Julie Driscoll sings with a voice like a slippery young clarinet that slides, wails, whimpers, throbs, aims, fires, enchants...has, on stage and off, a real knack for dress-up and fantasy. Her face also spectacular; her hair, a charming cap of tight little ringlets (for more about "Jools's" special beauty beat, read on a few pages). Her first single record, *This Wheel's on Fire*, is rolling now; an album has just been released—both, made with her group called Brian Auger and The Trinity.

Paisley challis and fur, left—violet broadtail weskit over a long dress of red and purple, smocked at yoke and wrists. A great play of texture and colour, with purple legs, her own bonnet. Dress by Chester Weinberg, of Abraham wool challis. At Bergdorf Goodman; Rich's; Julius Garfinckel; I. Magnin. Weskit by Reiss & Fabrizio, of dyed Indian broadtail lamb. Knee socks by Bewitching. Shoes by Andrew Geller.

The feather explosion, right, a garland of ostrich boas that wraps and wraps, fires up colours, lights up the night. By Gregory; each boa about $15. At Saks Fifth Avenue; Hutzler's; Halle Bros.; Sakowitz.

AVEDON





Julie Driscoll

PRETTIEST ON THE BEAT— APPLIQUÉD CAPE, LONG TUNIC, WIDER PANTS



Julie Driscoll here—the new girl in England who's been soul-singing up a storm all over Europe...at Montreux, Cannes, Geneva, at the Bratislava Festival in Czechoslovakia, on to Spain, back to England where she started. Hopes to hit America this fall....An uncomplicated, good-natured person, she's retiring with strangers, grows increasingly warm as she gets to know one better. Then her face, which is extremely calm and austere, drops its deadpan expression and becomes enormously animated, the smile beautiful....She is adored by the people who work with her....

The wide circular cape, opposite, a new swing of shape over new wider pants—this, of black felt with white felt leaves, a cheek-high collar, a little yoke, an Indian-blanket border. By Samuel Robert, appliquéd and embroidered by Aristocrat. At Bonwit Teller; Gidding-Jenny; Frost Bros.

White satin, fur, glitter, this page—grand dazzle for a dress-up evening. The tunic, wrapped with a wide sash that slicks up the waist over wide pants. Both, white satin banded in white fur, glittery galloon, fake pearls. Fur trim of Enka rayon (Collins & Aikman fabric). To order: by Michael Mott for Paraphernalia. Apex Art shoe buckles. Evelyn Schless shoes.

BEAUTY AND THE BRAIN

The 1968 bright girls: their new beauty ways of life....

"I want to enjoy my pretty years, which pass between the hands like the spring wind." (*Trinity College, Washington, D.C.*) No pretty years should pass between your hands. See how the Bright Girls are treating them.

You're "Charlie," you're gruesome.

You're "Sam," you're fine.

You're "swift," you're smashing, megafine, the greatest thing going. That's some of the latest vocabulary we've acquired from Vassar, via a winner in Vogue's 1968 Prix de Paris contest, a competition—and it isn't easy—entered by some of the brightest college seniors in the land.

There are certain matters that are Charlie, very bad. For instance, "bras that make breasts look like guided missiles." (*New School, N.Y.*) ... Carbohydrates, snacks, and choking the laughter are not at all popular. (*Indiana University, Wesleyan College, Ga.*, and *Barnard* will give you an idea of the geographical distribution of these thoughts.)

But then there's what's Sam, the *finer* things. The In Motion—that's being *in* motion. Running to class. Sometimes it goes in three's. Climbing the stairs, three at a time. Climbing the stairs backwards, three flights a hitch, as long as no one is looking. Walking three miles a day. (Bright Girls seem always to walk, never ride. Unless it's a bike. Or a horse. Or skis, water and snow.)

Yoga's Sam, thoroughly splendid. So are isometrics. . . . "I fidget a lot during finals, and that tones my muscles isometrically." (*University of Washington.*)

What's the Out Motion, the no-good Charlie motion, is, in some quarters, the routine exercise drill. "Detest the one and the two and the three exercise stuff, which I am certain I am never doing correctly anyway." (*Vassar.*) Hate it as they will, Bright Girls more often than not seem to put aside ten to twenty minutes every morning for the likes of the Royal Canadian Air Force program.

Here's more Sam. Admirable doings. Buff the nails—that's more than Sam; it's swift. Pumice the heels and the elbows, preferably in the bathtub. Diet. Although some Bright Girls built along the lines of an asparagus stalk get a little flippant—such as "Eat what one desires today for tomorrow one might not have a chance" (*Cumberland College, Ky.*), diet is pretty much an instinctive part of every Bright Girl's beauty (Continued on page 171)

"Jools" they call her: Julie Driscoll, beautiful London pop star, just turning 21. Turning them on there, here, you-name-where with her lusty soul-singing. . . . Jools, the hair architect. "Without a doubt her haircut is the greatest thing since the 1950's Italian cut. It's pure architecture," said Richard Avedon, who photographed it enchantedly from all angles, one here to the right. No hairdresser in this act. She cuts it herself every three weeks and "My mother perms it every two months." It's honey-coloured, naturally curly, and she used to iron it straight every morning. Now she finds that this remarkable furling of curls is a remarkable saver of time. . . .

Julie Driscoll, young beauty explorer

Jools, the complexion adventurer. Beauty aids from health food shops. Camomile-and-rosemary shampoo. Rosemary soap. Lotus flower perfume. Rose and honey face cream. Cleansing milk and tonic. Loose powder with lots of yellow in it—plus loose powder with green for chin, cheekbone, nose. Colourless lipstick with an olive cast. The total surface of her face matte —but never ashen. . . .

Jools, the seeker, the finder of inexhaustible voltage. Nutrition addict. In her handbag at all times: raw carrots. On her menu frequently: liver, kidney, offal, yeast, wheat germ, molasses, yoghurt. Lots of water, and that's about all except for a bit of wine. No smoking—cigarettes are part of her past already. . . .

Jools, the eye designer: for that fascinating story, see the next two pages. . . .

RICHARD AVEDON



BEAUTY *bulletin*

Eye pointers: the eyes
blue-grey and whitest
white... the artist Julie
Driscoll, who paints
her points with
black eyeliner
and a sure,
sure hand...

AVEDON



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The gut infighting prepared for the Republican convention soon at Miami. . . . The new movie *Zabriskie Point,* not yet started, by Michelangelo Antonioni, who has quite simple requirements for his leading man —no shorter than five feet, ten inches, between nineteen and twenty-three years old, no experience necessary; any male who fits may be an Antonioni flash star.

PEOPLE ARE TALKING ABOUT . . . The way the Kennedy brothers (the President and the Attorney General) made decisions during the Cuban missile crisis of 1962, according to Patrick Anderson in his new book, *The Presidents' Men,* an account and evaluation of the White House Assistants of the last five presidents: While the Executive Committee "debated this dilemma angrily, aware that if the missiles weren't removed within a few days" the President would be "forced to escalate the air strike. Finally Kennedy sent Sorensen and Robert Kennedy into another room to resolve the various proposed replies to Khrushchev. One or both of them . . . came up with the ingenious tactic of ignoring Khrushchev's second letter and proposing a solution based upon the satisfactory ideas in the first message. President Kennedy in effect accepted a proposal Khrushchev had never specifically made. But the ploy worked and the next day Khrushchev ratified the deal and the missile crisis was over."

PEOPLE ARE TALKING ABOUT . . . The outdated slang that appears in the new College Edition of the Random House dictionary: *gonna, goldurned, lead-pipe cinch,* and *lollygag;* the edition's newest phrase, *World War III.* . . . "Mental Blocks," a three-dimensional puzzle of plastic cubes with coloured rods that must be reassembled; forty-five minutes for completion is pretty good. . . . *The Secret Life of an American Wife,* an old-fashioned film comedy of a suburban wife with touches of old-fashioned shock effects glinting like mica *but* with Walter Matthau gangling superbly, his face hanging in Tudor linenfolds.

PEOPLE ARE TALKING ABOUT . . . *The Burning Glass,* a new novel, the first by the famously acrid playwright S. N. Behrman, now seventy-five—serious, laced with knowledgeable wit, not much of a novel, but with extraordinary celebrities for his characters, who range around New York, Hollywood, London, and Salzburg in the thirties and are easily identified because Behrman, dropping hints like pins, wants it that way; at one point a psychiatrist quotes Freud thus: "Much is won if we succeed in transforming hysterical misery into common unhappiness."

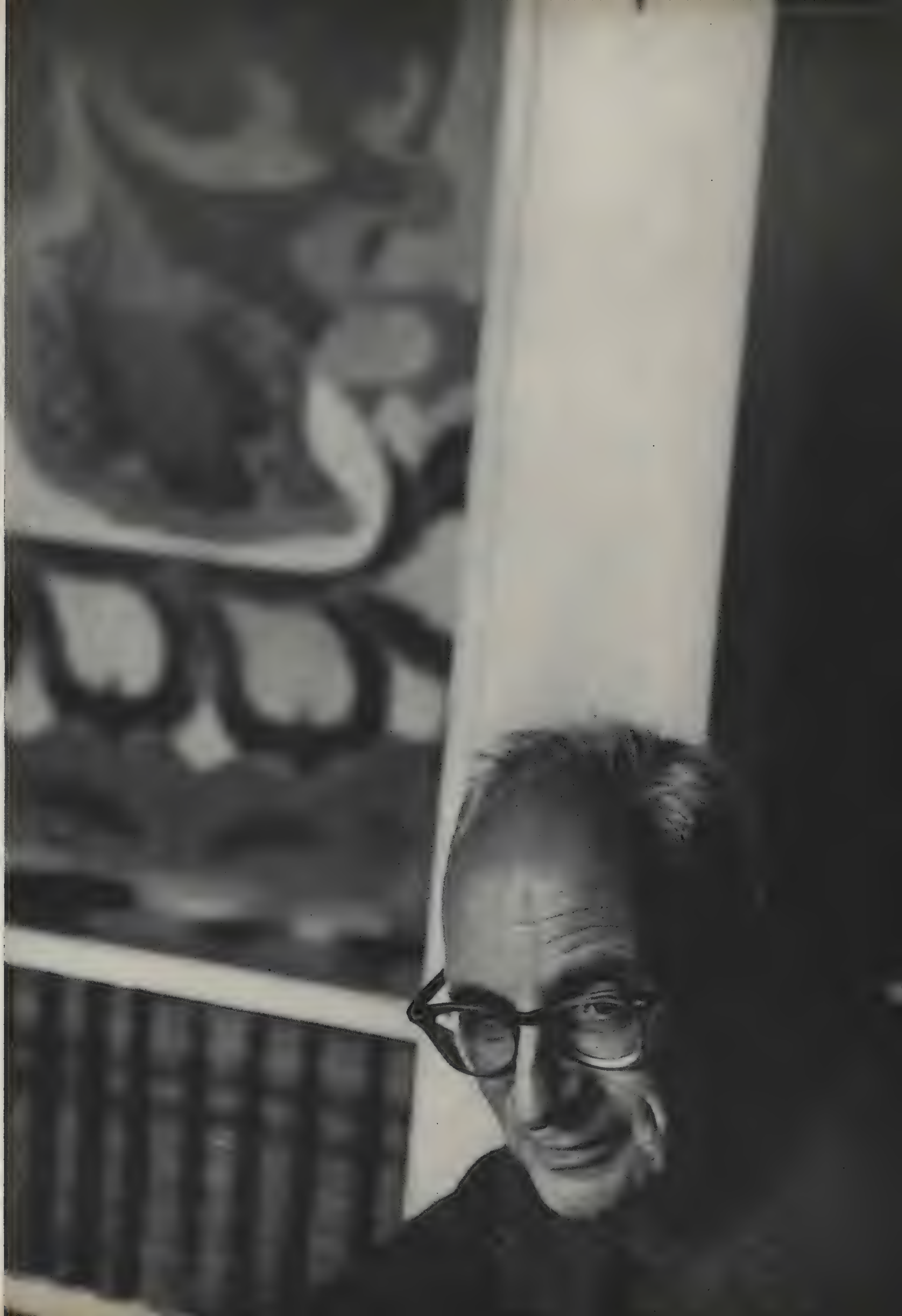
Penetrating, thin, dry, brilliant, Claude Lévi-Strauss, the constructor of the theory of structural anthropology, has confused his friends and enraged his enemies, leaving few in the intellectual world untouched by his methods—in fact, he has explained that structural anthropology is not a philosophy but rather a method. He finds out—as do his adherents—what the social facts, the phenomena are and then searches out what they have in common. He arrived at his method partly because he is an almost abnormal skeptic, partly because he is a scholar, and partly because of his massive experience with primitive peoples. At fifty-nine, Lévi-Strauss is professor of social anthropology at the Collège de France in Paris, looks, in the words of Janet Flanner, "like an intelligent bird, with a voice that is soft but distinct." The author of *The Savage Mind* and eight other books, Lévi-Strauss does not believe that primitive peoples are either backward or retarded. In fact, to him, they may "possess a genius for invention or action that leaves the achievements of civilized people far behind."

Lévi-Strauss has been unsettling almost from his birth in Brussels, Belgium, always skeptical, always questioning. After the Sorbonne where his field was philosophy, primarily because he liked the other subjects less, he eventually wandered into social anthropology, taking a professorship at the University of São Paulo. That led him to the Indians and to the jungle in the interior of Brazil. From then on the Lévi-Strauss speculations have upset anthropology, partly because his reasonings are abstruse, partly because the ideas are fresh, intellectual, and confounding, stretching far away from anthropology into literature, music, and art. He respects all mankind, not just what is called civilized man, for to him primitive man is also learned man, only the learning is different.

Henri Cartier-Bresson is a precise photographer, long recognized for the brilliance of his perception, for the clarity and the implicit significance of his work. Now The Museum of Modern Art in New York has just opened its second Cartier-Bresson exhibition (the first appeared in 1947), with some 150 photographs, including portraits done in the sixties. Later this month Viking will publish *The World of Henri Cartier-Bresson,* a retrospective with some 210 photographs, pointed, marvellous.

In August, 1908, Henri Cartier-Bresson was born in France where he was educated. Early in the 1930's he went to Africa, living for a year in a small village in the Gold Coast (now Ghana) hunting, reading, finding out what he thought. During World War II he was taken prisoner but escaped in 1943. Twice the Louvre has given him one-man shows, the only photographer to be thus honoured. Definite, imperturbable, dry, adamant, Henri Cartier-Bresson waits for the exact moment, photographs, never crops, presenting his subject as it is. No flourishes.

CLAUDE LÉVI-STRAUSS, A PORTRAIT BY HENRI CARTIER-BRESSON





TRINTIGNANTS TOGETHER

Jean-Louis and Nadine Trintignant seem to encompass French cinema now, defining it by their looks, their movie ways, their preoccupations. Small, quick, eminently practical, married for ten years with one child, they still appear the newly married, creamy couple who wander harassed or happy through so many recent French movies. When he walks down the street, he is not recognized, except by double-takes, by those who smile questingly as at an old dear friend. His grave and saddened face, however, is that of a man touched by the world, a new kind of hero, like the man in the movie *A Man and a Woman*. Famous in France through his work in the theatre and in over thirty films, Trintignant is now an international star. He and Nadine agree that he and the hero of *A Man and a Woman* are much alike. The fusion may have begun when Trintignant suggested to Claude Lelouch, its director, that the diffident, tender, and ordinary hero, originally a doctor, should be played as a racing driver, a part which Trintignant plays vigorously in life. Only when he deliberately stares out of dangerous eyes does this modest man have impact—and *then* he demands attention. Nadine, on the other hand, whether silent, sullen, or shining, smites. The air ricochets around her. Tawny, elusive, without gloss, she is plain beautiful; and she moves behind scenes as her husband moves in them. She knows the film business. A sister of the movie actors Serge and Christian Marquand, she started in film laboratories, became an editor, and is now a director who makes both movies and television films, with a movie planned for later this year. It will be *Somebody (Quelqu'un)*, with its central character a sadist and a murderer, a rôle for Jean-Louis Trintignant. Neither of them can say which came first: his urge to play a certain part, her urge to write this script, to direct this kind of film. The end result is the Trintignants together.







ROCK THEATRE'S BREECH BIRTH

BY ALBERT GOLDMAN

In that land of the dead, that grimy necropolis, the Lower East Side, New York's moribund theatre has suddenly twitched into life. All through the winter and spring, crowds like those that once promenaded through mediaeval graveyards and charnel houses have invaded the old ghetto seeking a new kind of theatrical spectacle, the rock concert. These human tides form an audience of a sort that would never assemble for any "legitimate" performance, on or off Broadway. Weekend hippies, one-night drop-outs from suburbia's Kiddieland, they are American youth come to walk for a few hours through the neon fires of an infernal region: to rub shoulders with freaks, queens, yippies, spades, dragsters, and psychos; to stare at their own reflections in the stone face of a teen-age panhandler; to surmount or succumb to the temptations of these streets.

Not colourful, not ebullient, not even loud, these young people are intensely *drab*. They are dressed in brown, black, and tan—the colours of the earth. They stare wide-eyed from great bushes of hair and move with loose, undulant bodies under blankets, ponchos, serapes, and wide-brimmed floppy hats. What they resemble most is a mob of half-civilized Indians come to huddle and hunker inside the tribal lodge in expectation of ceremony.

The great Pandaemonium where they assemble is the Fillmore East, an ancient mouldering movie palace; its gloomy vaulted dome, haunted with the ghosts of a thousand old flicks and stars, makes it a veritable pop Pantheon. The theatre's old shell remains intact, with worn marble palace stairs, tacky carpets, Wedgwood reliefs, dirty buff walls, towering Corinthian columns, and grandiose stage boxes for exiled royalty. Even the giant silver screen still hangs within the proscenium arch. But when the lights dim in the antique sconces, no symphony of Hollywood plangency fills the air, no ghostly shapes of film saga loom on the screen. Instead, the house rocks with salvos of super-amplified blues; and the screen explodes in dazzling kinetic fireworks. As steeply pitched spotlights pick out the striking figures of The Doors, The Jefferson Airplane, Big Brother and the Holding Company, or The Who, the screen offers a view out of a spaceship window. One moment you are taking off into a streaming galaxy, the next you are landing on a pulsing planet. Dozens of brightly coloured fish eggs fly apart like dynamited caviar. Then they congeal into an immense fly eye laced with blood. Into desperate fibrillation goes the screen; rings of light whirl off the hot centre—the stage is plunged into primal darkness.

Perhaps it is The Who that is performing. An hour of savage tribal drumming, acid-rock rave-ups, and gladitorial salutes has led to the climactic moment. As the audience shouts its approbation, the celebrant prepares to sacrifice a shapely guitar. Seizing the instrument by its neck, he bashes its body against a standing microphone. Backward he lurches into a huge amplifier and topples it to the ground. The drums roar, the audience moans. Falling on all fours, the youthful rocker becomes a beast dismembering its prey. Suddenly, you cast a glance over (Continued on page 163)

THE DOORS, *left,* those rock musicians who draw the most sophisticated audiences, ironically appreciative; in the centre, Jim Morrison, lead singer, a human theatricon; circling him, left to right, Ray Manzarek, who plays a "hard, linear organ"; John Densmore, a drummer who cuts out with power; and Robby Krieger, the guitarist, who opens up in "long, liquid lines of electronic song."

AVEDON



1



2



3

1. Louisa Fairbrother

2. Twiggy

3. Ludmila Savelyeva, Irina Gubanova

"... and then," she asked him breathlessly, eyes bright, "when we get up to your room, may I—try on your moustache?" Sorry, Mike Nichols—you try on hats, we'll put on moustaches. Great put-ons. For a sudden jolt, an ambiance of absurdity that had to happen. Like the reason for climbing mountains—because they're there. Like a man drinking champagne from a woman's slipper (of *course* there were glasses).... Wildly flirtatious, a piquant kind of sorcery that takes leave of the senses, makes one dizzyingly aware of her femininity—that one, the brazen mischief of a woman who has dared, occasionally throughout history, to affect this decoration that is rightfully man's. Marlene Dietrich, in pants and top hat, had the same mystique.... The idea—high life, not low. Not hippie. Not a rebel cry. Indeed, Moustache Power has always meant those at the top. The leaders. The convincers. Someone with something to say, with a sense of theatre, with wit to his cause.... How come they're turning up on women now? We don't know. We had nothing to do with it. But happening it is. Here. There. And on some famous ladies, on these pages, along with two famous and masterfully moustached men—just to help us keep our perspective.... If *he* kisses *her*, will it tickle—will they tangle? ... "The time has come," the walrus said. Oh, come off it, walrus. Just hand over that moustache....

The moustached, here: Louisa Fairbrother, costumed for *The Forty Thieves;* 1830's in London. Twiggy, with turban and plumes. Ludmila Savelyeva and Irina Gubanova, in the fortune-telling scene in *War and Peace.* In David Webb jewelled necklaces—Salvador Dali, moustache turning up; Sonny Bono, turning down. Opposite, Penelope Tree, turning on.



4

Moustache!

4. Salvador Dali, Sonny Bono 5. Penelope Tree



5

PHOTOGRAPHS:
1. HOUGHTON LIBRARY, HARVARD
2. JUSTIN DE VILLENEUVE
3. ERICH HARTMANN
4., 5. ALEXIS WALDECK



Penelope Tree

THE PRETTIEST GIRL ON THE MOORS – DESIGN ON DESIGN, COLOUR ON COLOUR

Penelope Tree, who acts out every minute of her life with a lively combination of wit, spirit, and a style all her own, carries the charade to the moors of Cornwall . . . On the way to St. Ives in brilliant gypsy colour, above: Poncho of rayon brocade embroidered with gilt and flowers over a long dirndl in bold wool tweed—yellow, black, purple, red. Skirt: Ellen Brooke for Sportswear Couture. $110. Lord & Taylor. Poncho at Village Squire, $20. Accessocraft earrings. Kristina Gorby hair pompons. Fantasy of design along the Cornish coast, right: Wide gaucho pants striped in natural white Mongolian lamb and dyed-black kidskin . . . riot-of-colour shirt and a scarlet velvet weskit with gilt and mirror embroidery. Pants: Chombert for the Minerva Collection by Evans. Battelstein's. Adelaar shirt of cotton velveteen (Print Direction for Wamsutta fabric). $45. Altman's. Mallory weskit. About $70. Bloomingdale's; Joseph Magnin. Jack Gilbert ring. Herbert Levine boots. Coiffures, these six pages, by Harold Leighton of Dorothy Gray.

DAVID BAILEY





Penelope Tree

INVERNESS CAPES, CAPED COATS FOR THE PRETTIEST GIRL IN THE FIELD

The only Tree in sight, left: Penelope in a Cornish field wears a wonderful fling of Inverness cape with layers and layers of things underneath—flecked brown pants and jacket, brown-and-black checked weskit. Wool turnout—with a white pull and brown skirt, not shown: Ellen Brooke for Sportswear Couture. Lord & Taylor; Rich's; I. Magnin. Sarff-Zumpano shirt: Lord & Taylor. Accessocraft chain belt. Penelope takes the lead, above, in a wool plaid caped coat of black, pink, purple, yellow. By Bonnie Cashin for Philip Sills. Otterburn fabric. At Lord & Taylor; Marshall Field; Montaldo's; Neiman-Marcus. Gauntlets by Sant' Angelo for Crescendoe-Superb. High suède boots by David Evins.

DAVID BAILEY



Penelope Tree

THE PRETTIEST GIRLS BILLOW ABOUT IN LONG DIRNDLS

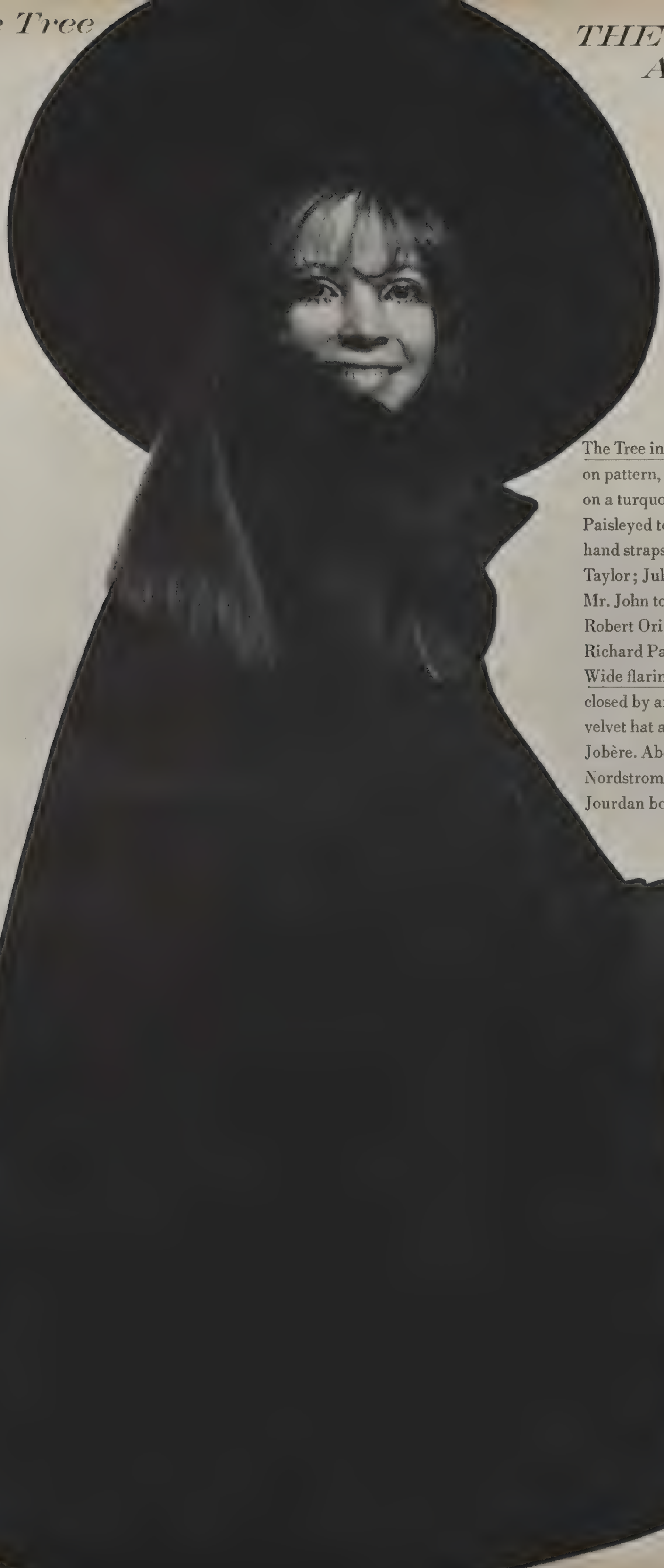
The long dirndl dress in palest pink taffeta, left: small covered-up bodice, then everything begins to billow and blow—Penelope in one of the most romantic young dresses for evening. By Wilson Folmar. About $225. At Lord & Taylor; Halle Bros.; Young-Quinlan.

The long dirndl skirt and matching weskit, above, completely covered in vivid pink-and-purple embroidery and worn with a billowy-sleeved orange crêpe shirt embroidered with masses of pink and citron flowers... pompons bounce from the waist as Penelope glides through a luscious Cornish garden, thick with greenery and wild flowers. Turnout: Melba Hobson for Tannerway. Orlon and cotton embroidery by George Richardson. About $165. At Lord & Taylor. Belts by Sant' Angelo.



Penelope Tree

THE PRETTIEST GIRLS ADORE THE CRASH OF DESIGN, THE SWIRL OF CAPES



The Tree in a Persian garden of colour on colour, far left, pattern on pattern, texture on texture. Rickrack stripes of red and gold on a turquoise sateen shirt sprinkled with tiny golden flowers... Paisleyed toque tasselled with jewels...golden filigree hand straps. Cotton sateen shirt by Vera. About $20. Lord & Taylor; Julius Garfinckel; Burdine's; Hudson's; J.W. Robinson. Mr. John toque of Fisher & Gentile velveteen. Chain on hat: Robert Originals. Hand strap by Sona The Golden One. Richard Palan ring. Celine of Leonard coiffure.

Wide flaring black velvet cape, left, collared in black fox and closed by an enormous satin bow—smashing with a big-brimmed velvet hat and golden-buckled boots. Cape: Anthony Muto for Jobère. About $225. Sara Fredericks; Rich's; Bramson; Nordstrom Best. Adolfo hat. Sapphire pantie stockings. Charles Jourdan boots (buckles added). Patricia of Aldo Bruno coiffure.

DAVID BAILEY





Penelope Tree

THE PRETTIEST GIRLS LIVE IN A WHIRL OF CAPES AND PONCHOS

The poncho spins with pants, left—navy melton cloth, fastened by a mandarin collar, swinging wide over grey flannel pants and zipped under a white lace jabot. Wool mark cape by Ginala of Stevens Worumbo fabric. About $125. Emily Wetherby jabot. Both: Saks Fifth Avenue. Cape at Gus Mayer; Swanson's; Sakowitz. Pants by Lynn Stuart for Mister Pants. Golo boots.
The cape swirls with pants, right—a flurry of furry charcoal-grey cape trimmed in black leather circles over straight black pants. With these, Penelope wears a white silk jabot-shirt and holds it all together with a nail-headed belt. Cape by Bonnie Cashin for Philip Sills of Acrilan and Dynel. Glenoit fabric. About $145. Saks Fifth Avenue; Hutzler's; Higbee's; Neusteters. Sarff-Zumpano shirt. Pants by Victor Joris for Cuddlecoat. Bruce Rudow belt. Both coiffures: Celine of Leonard.

DAVID BAILEY

Penelope Tree



THE PRETTIEST GIRLS LOVE VELVET JUMPERS AND TUNICS WITH PANTS AT NIGHT

The black velvet jumper, left, cut like an extended weskit and buttoned up close in brilliants. Penelope wears it over a white silk shirt and knots a wide bow tie under the collar. All by Rembrandt. Enka rayon velvet (Martin fabric); Maxwell silk. About $125. At Saks Fifth Avenue; Hutzler's; Harzfeld's; Frost Bros. Sapphire pantie stockings.

The long tunic belted over pants, right: white satin with full sleeves and an Indian-slash of neckline, held by chains of jewels over wide navy velvet pants. Sans pants—it's a dress on its own! Stan Herman for Mr. Mort, Durene cotton and Du Pont acetate (Bloomsburg fabric), about $70. Pants of Acele acetate and Enka rayon, about $36. Bonwit Teller; Joseph Horne; Burdine's; Neiman-Marcus; I. Magnin. Lower chain: Mimi di N, at Bonwit Teller. Top chain and ring by Apex Art. Coiffures: Patricia of Aldo Bruno.

DAVID BAILEY





Ingrid Brett

SHORT EVENING DRESSES FOR THE PRETTIEST GIRLS– SKIRTED WITH VELVET, LACE, SCALLOPS

The pretty little chickadee here: Ingrid Brett, making big new moves in movies —smashing as the silent, distant daughter in *Inadmissible Evidence;* her next. *Struggle for Rome,* with Laurence Harvey. Black velvet, far left—and this is the year for it—for a full dirndl skirt and throat band on a dress with white crêpe top, ruffled sleeves. By Shannon Rodgers for Jerry Silverman; of rayon velvet; rayon and acetate crêpe (Onondaga fabric). About $110. At Miss Bergdorf of Bergdorf Goodman; Julius Garfinckel; Joseph Magnin. Kayser tights. White silk lace, centre—overskirting a dress of black knitted wool. By Cabot; knitted in America. About $70. At Best & Co.; Jordan Marsh, Boston; Frost Bros. Socks: Kenneth J. Lane for Bonnie Doon. Silvery scallops, right, flouncing around the skirt and sleeves of a black cotton dress, wrapped with a silvery sash. By Eloise Curtis for David Styne; of cotton embroidered with Lurex threads (Aristocrat embroidery). About $180. Delivery September 1 at Bonwit Teller; Gidding-Jenny; Neiman-Marcus; J. W. Robinson. Belt by Stanley Hagler. Tights by Bewitching. All boots by David Evins. Coiffures, Patricia of Aldo Bruno.

DAVID BAILEY

THE *young:* THE *party of hope*

"I HAVE NEVER KNOWN A TIME WHEN STUDENTS WERE SO REGULARLY A JUMP AHEAD OF THEIR ELDERS."

EDITOR'S NOTE: *Alfred Kazin, who knows thousands of students, is Distinguished Professor of English at the State University of New York at Stony Brook, has taught at Harvard, the University of California at Berkeley, the City College of New York, Princeton, New York University, Smith, Amherst, the University of Minnesota, the University of Cologne in Germany, Cambridge University in England, the New School for Social Research, and Austria's Salzburg Seminar in American Studies. He has lectured in France, Italy, Norway, Sweden, Russia, and at some one hundred colleges and universities in the United States. The author of five books, including* On Native Grounds, A Walker in the City, *and* Starting Out in the Thirties, *he has edited eight books and written the introductions to thirteen more. With his wife, Ann Birstein, he wrote the introduction to* The Works of Anne Frank.

The other day on Fifth Avenue in New York I saw a truck crammed with students from a Catholic university who are volunteers on a "reclamation" project in Harlem. One of the students held up a placard which read, "God is not dead. We are." When a teacher of my age gets to remembering too fondly his ideals, struggles, and hopes as a college student in the 1930's, it is important for him to see a placard like that on Fifth Avenue, to recognize—in the midst of so much money, ostentation, and waste—that the extraordinarily widespread feelings of moral outrage filling our students today are incomparably purer and are likely to be more lasting than those that arose from the politics of deprivation in the thirties.

In the thirties, the economic and social order had visibly collapsed, and between hunger at home and Fascism-Nazism in Europe, a student had good reason to feel that there was no way to elementary human sanity and satisfaction but through a militant and wholesale reconstruction of society from top to bottom. As I look back upon it now, it occurs to me that comparatively few students indeed were involved in whatever was particularly "militant"—and this militancy was often more the mark of a fanatical ideology than of any idealistic, generous, *feeling* participation in the suffering of the time.

The political activists of the thirties usually regarded themselves as an intellectual élite, as "cadres" or organizers of the abject masses. Most important, the students who did most of the analyzing, sloganeering, and talking were under the spell of revolution as *total* change. And this, perhaps the last and most obstinate of all nineteenth-century romantic illusions about creating a wholly new world on the basis of literature alone, meant that the agent of this romanticism would have to be brutal power.

The radical élite of the thirties was in fact committed to a dream so lofty, so unreal, so perennially exciting to the craving for a mythically "new world"—where man himself would be utterly different from what he had always been—that only arrogant authoritarian power would be able to create it. And in fact the radicals of the thirties were committed to a model of power—on the Russian model—whose moral consequences would not become fully visible to them until the full horror of the Soviet-Nazi alliance and the Second World War were unleashed upon them.

In justice, it must be admitted that the 1930's were singularly a period of what the psychoanalyst Bruno Bettelheim in a German concentration camp learned to call "extreme situations," and that the dream of a wholly "new" human being, who was indeed soon to be manufactured under totalitarianism, had behind it a necessarily drastic vision of change. Among hunger, Fascism, and the oncoming war, life in the thirties was so hysterical as often to seem unreal, and this is why it became so easy to idealize in later years as a period of "faith." A few students and intellectuals seemed to have nothing but their hopes, and their hopes were unlimited—and in fact unshared by most Americans.

By contrast, students today seem to me the visible conscience of society. I have never known a time when students were so regularly a jump ahead of their elders in reacting to the horrors of napalm, the idiocy of making political war on a whole people, the banalities of middle-class life, the intolerability of so much aggression, hatred, and human inequality in our national life. What is so exciting to me about the present generation of students is

BY ALFRED KAZIN

the fact that concern about "society" has sprouted up, seemingly unmotivated in the richest and most powerful nation in the world, from moral awareness, moral sensitivity, moral intelligence. Not power over everybody else in the name of a cruelly unrealizable ideal, not power for the sake of universal abstractions, but a creative unrest is what distinguishes the thinking of so many young people today. What they have, very simply, is a refreshing freedom from the materialism that in one way or another drives so many middle-aged Americans crazy.

It may be that as one gets older one becomes more property conscious, more cautious, and so, by degrees, more and more disenchanted with oneself. Certainly the "guilt" that is one of the more insistent maladies of our time often springs from the middle-aged man's dislike of what he has become, what he is forced to do, by contrast with the joyous self-affirmation so natural to feel in youth. Of course there is much more to say about "guilt" than this, but anyone who has seen what adult "responsibility" can do to one's youthful idealism must admit that everything the young say about the old is only too true. Though we all have understandable excuses to make on the subject and the worst seem to have no "guilt" at all, it is a fact that only youth is poor enough and "irresponsible" enough to look life straight in the face and to see the anxiety and bad conscience that weigh down so many "successes" in our society.

In any event, society is always the hub of the matter nowadays, and so long as you are not wholly preoccupied by your career and are still relatively unconsumed by the pressures, you can see how insane and unjust much of society is, you can still compare the human potential with the sufferings of a very large part of the human race. Above all, if you are young enough to be drafted, you can admit what the leaders of government do not, that "war is the health of the state," that most people are more and more committed to any economy that rests on war and on war as a necessary and permanent part of culture.

In the 1930's, the social order was certainly breaking up and a "new" society was supposed to replace it, but even radicals did not really feel committed to *awareness* of every human victim in the world—in fact, radicals especially were strikingly indifferent to the victims of the G.P.U., the old Soviet secret police. But today students even in Russia, Poland and Czechoslovakia, France and other countries seem to be refreshingly free of totalitarian ideologies and are as skeptical about the wholly "new" man manufactured by Communism as our students are about the corrupt old politicians we always have right at home. There is a universalism about the thinking of students everywhere that is one of the few checkmates to the ever-recurrent dreariness of national pomp and power, national interests and national mythification. I have seen this at Stony Brook and at Berkeley, at Harvard, in Berlin, and even in Moscow.

A whole generation has unexpectedly (perhaps to its surprise more than to ours) become the leaven in the lump, the party of hope, the spirit of change, the conscience of our time. For the first time in many years one can see what it means to persist in that healthy criticism of society that makes alternatives seem possible, that makes human faith possible again.

When this faith goes, as it has for so many middle-class, middle-aged Americans, life loses its savour. When it goes, one becomes sick with the bad faith of people who are defending nothing but their own interests even when they talk of saving Viet Nam from "Communism." But when the spirit of change is present, it lights up everything one is unconsciously striving for.

What I notice most about students today, and don't always approve, is their essential meekness. I am aware that after a certain age, one insists upon "quiet," control, submission, and that the exasperated line that depleted energies take is always to accuse young people of being noisy, irreverent, and generally aggressive. But looked at in terms of their very real expectations and attitudes, our students are indeed meek. I mean by this that they do not believe in egotism, dominance, aggression, exploitation, and war.

For the first time perhaps since Christianity arose, one sees what a concerted philosophy of peace, here and everywhere in the world, shared in and acted on by young people everywhere could mean to a world sickened by its unending violence. So far as I understand anything about my students, I understand that they are saying this: Without peace and without brotherhood nothing from here on out is possible. The meekness also follows from a marked lack of interest in business and moneymaking, from a lack of the old aggressive "individualism," from a sense of solidarity with all people of a certain age and with all people on the firing line of social crisis.

After the age of caution has come upon you, it takes a certain effort to admit that there are people around who want more for the human race than they want for themselves, that nothing likely to be gained by them as individual citizens matters so much to them as checking the moral deterioration of our society. That is why I am on the side of students today. With such young people the external commotion is to be firmly disregarded in favour of admiration—and gratitude.





Marisa Berenson

THE PRETTIEST GIRL IN THE FOREST– A LONG BUCKLED COAT

Greatcoat on a greatgirl, Marisa Berenson . . .
a bright young world-beater with gold-lit green eyes,
long brown hair, a charming collection of quick
moods and talents, a natural flair for water-skiing,
tennis, and the most romantic kind of clothes.
This, for instance, on a woods-walk with two
Afghans . . . a long coat for an autumn day, country or
city, with sweeping folds of fullness that start high
and flow gracefully down the back (see this view, above),
three silvery buckles for a high side-closing,
a crisp pointed collar and revers.
Worn with a ribbed beige cashmere turtleneck,
a wide-brimmed felt hat, ankle-high boots. Coat and
turtleneck by Mic Mac; coat at Bloomingdale's by
September 1. Hat by Gelot for Mic Mac. Carel boots.



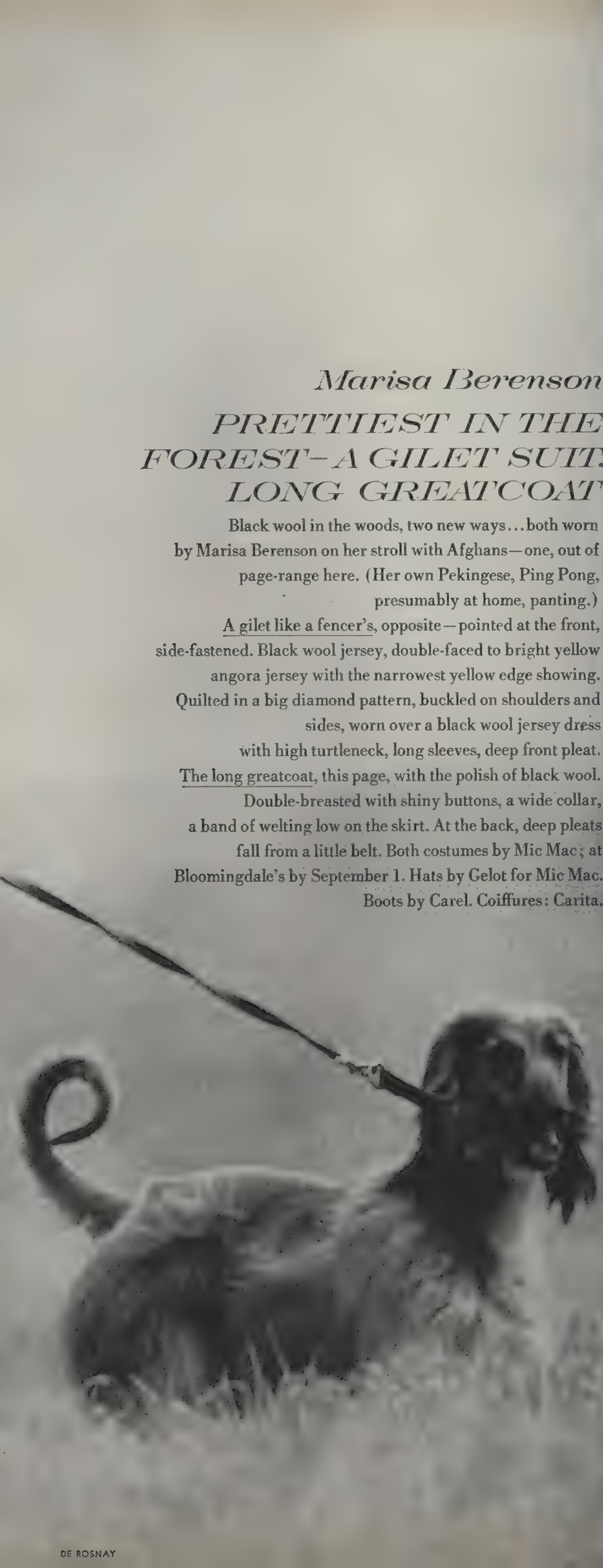
Marisa Berenson

PRETTIEST IN THE FOREST—A GILET SUIT. LONG GREATCOAT

Black wool in the woods, two new ways…both worn by Marisa Berenson on her stroll with Afghans—one, out of page-range here. (Her own Pekingese, Ping Pong, presumably at home, panting.)

A gilet like a fencer's, opposite—pointed at the front, side-fastened. Black wool jersey, double-faced to bright yellow angora jersey with the narrowest yellow edge showing. Quilted in a big diamond pattern, buckled on shoulders and sides, worn over a black wool jersey dress with high turtleneck, long sleeves, deep front pleat.

The long greatcoat, this page, with the polish of black wool. Double-breasted with shiny buttons, a wide collar, a band of welting low on the skirt. At the back, deep pleats fall from a little belt. Both costumes by Mic Mac; at Bloomingdale's by September 1. Hats by Gelot for Mic Mac. Boots by Carel. Coiffures: Carita.





DE ROSNAY



The catchy little knits now—bright, active, all wool, with pretty shapes marked by important belts. . . .

Bandshell, this page, a brief wool knit dress in caramel-tan with white bands around the edges, a wide white belt. Dress by Cadillac; about $50. Belt by Calderon. Both at Altman's. Dress: Joseph Horne; Chas. A. Stevens; Frost Bros. Adolfo hat. Knee socks by Lady Exeter. Shoes by Golo.

Top stripes, upper right, a two-piece dress with white and black top, black pleated skirt. By Zerlina, of knitted wool: about $60. At Best & Co.; Jordan Marsh, Florida; Maison Mendessolle. Star belt by Bruce Rudow. Watch: Michael Hic.

A little tenderness, lower right: a navy wool knit dress with long sleeves, pretty pink scallops around the cuffs and low belt. By Francesca for Damon; about $75. At Altman's; Woodward & Lothrop; Marshall Field. Mr. John hat. Socks by Hanes.

Great midriffing, far right—a soft wide belt of crushy leather added to a dress with banana-yellow top, front-pleated grey skirt. By Sacony of wool knitted in America (Glen Raven fabric); about $36. At Stern Brothers; Rich's: J. W. Robinson. Calderon belt. Socks by Ariadne. Latinas shoes. All coiffures: Paul Mitchell of Henri Bendel.

THE PRETTIEST KNITS-BELT-BAIT, WITH BRIGHT LITTLE SHAPES

DE ROSNAY



Joanna Shimkus

THE PRETTIEST GIRLS STAR IN BELTED PULLS AND PANTS



She plays secretary in the movie *Boom!*...with Alain Delon in the recently released *Les Aventuriers*... just finished *Ho* with Jean-Paul Belmondo...starts shooting Vittorio de Sica's *The Invited* this month... and she plays Chinese checkers in the bathtub. That's Joanna Shimkus. A busy girl. A beautiful girl. Twenty-four, a Canadian in Paris, with a startling clarity of skin, eyes, hair. Curly girl in tailored beige, left: belted wool twill pullover pulled over a wool dicky and short wide pants of creamy-beige cord. Turnout by B. H. Wragge; Crompton cotton corduroy. About $165. At Bonwit Teller; Hutzler's; Julius Garfinckel; Rich's; I. Magnin. Knee socks by Lady Exeter. Shoes by I. Miller. Red all the way, right, in wool twill—tabbed and belted tunic-pull over cuffed wide-legged pants and shiny red ankle-boots. Turnout by B. H. Wragge. About $190. At Bonwit Teller; Rich's; Burdine's; Neiman-Marcus; I. Magnin. Boots by Nina. Rings by Napier, Coro. Coiffures on these and the following six pages, by Edward Owens of Louitts, London.

DAVID BAILEY





Joanna Shimkus

PRETTY GIRLS LOOK GREAT IN SWEATERS



The tomato, far left: Joanna Shimkus looking vine-ripened in a tomato-red ribbed cashmere sweater with a mile of turtleneck and a matching ribless cashmere cardigan looped loosely around the waist. By Dalton.
Each about $40. Bonwit Teller; Montaldo's; J. W. Robinson.
Sant' Angelo ring. Peachbloom Blusher colours Joanna's cheekbones; Bon Bon Lip Glacé, her mouth—both by Fabergé.

The sweaskit, left, what else? Long ribbed sweater cut like a weskit—grey knitted wool filled up with the biggest-sleeved white cravat shirt, chained at the waist, and pulled over grey-and-white wool checks. By Sportempos. Sweaskit, knitted in America, about $16; culottes, about $21. Cotton piqué shirt by Sarff-Zumpano, $55. All: Bloomingdale's. Sweaskit, skirt: Joseph Horne; Sakowitz. Belt by Elegant.

DAVID BAILEY

Joanna Shimkus

PALE BELTED KNITS FOR PRETTY GIRLS



Pale knit shirtdress, left: Joanna Shimkus in a jewel of a dress—pure platinum with pearly buttons buttoning it up to a little throatbanded collar, a fringed leather belt holding it close. By Kimberly, of wool knitted in America. About $75. Belt by Calderon. Both at Bergdorf Goodman. Dress also at Woodward & Lothrop; Rich's; Higbee's; I. Magnin. Ring by Sona The Golden One.

Pale knit coatdress, right: double-breasted oatmeal wool with a big notched collar, big patch pockets, small waist tied up with the same strip of fringed leather as at left. By Kimberly (belt added), of wool knitted in America. About $80. Saks Fifth Avenue; Hutzler's; Gus Mayer; Harzfeld's; Neiman-Marcus. Calderon belt. Napier ring. Both pages: beige felt hats by Mr. John. Lady Exeter stockings.

DAVID BAILEY





DAVID BAILEY

Joanna Shimkus

PRETTY-GIRL FLINGS IN FUR AND LEATHER



The checkerbadger coat, left: basically cocoa-coloured leather, checked out with lots of natural plucked badger fur, throatbanded, sleeved, and hembanded with same, closed with little brass hinges and belted—groovy. Coat: Gunther Jaeckel Furs at Bonwit Teller. Belt (added) by Calderon: Bonwit Teller. The pigskinny dress, right: olive-brown suèded pigskin zipped industrially up the front and tabbed, over chained long-leg sandals—these long legs, belonging of course to Joanna Shimkus. Dress by Highlander. About $80. At Altman's; The Addis Co.; Woodward & Lothrop; Hudson's. Both pages: rings by Napier and Coro. Gladiator sandals by El Greco.



Tall, with straight shining black hair, jet-fringed green eyes—these marvellous English looks belong to Georgina Ward, wife of the political journalist Alistair Forbes and a shiny young actress who's appeared with Edith Evans and Sybil Thorndike in the theatre and on TV. Now she has her first starring rôle in a movie called *Loving Feeling*....More marvellous looks—the necktied ones here. Nine-tenths oatmeal coat and straight-legged oatmeal pants, left: great setting for a white shirt and the widest black cravat. By Günter for Project II. Coat of Berroco Shetland wool loomed in America, about $160. Wool flannel pants, about $70. At Saks Fifth Avenue; Gus Mayer; Neiman-Marcus. Cravat by Emily Wetherby. Charles Jourdan shoes. Coiffure: Hugh Harrison. Giant ruffled cravat, near right, spilling creamily over a long beige flannel jacket; matching straight pants. Pants suit by Günter for Project II; Rochambeau wool loomed in America. About $160. Bloomingdale's; Hudson's; I. Magnin. Sarff-Zumpano shirt. Bagatelle pin. Van Raalte gloves. Charles Jourdan shoes. Coiffure: Pierre Henri of Saks Fifth Avenue. Weskit and long dirndl, above right: grey flannel both, with a bow-tied white crêpe shirt. By Anne Klein. Flannel of wool and Du Pont nylon. Weskit and skirt, each about $45. Shirt of Avisco acetate and rayon, about $36. At Saks Fifth Avenue. Evelyn Schless shoes. Navy weskit and short grey pleats, below right, and the same shirt as above, now with a fat striped cravat. By Anne Klein. Wool flannel weskit, about $36. Flannel skirt of wool and Du Pont nylon, about $33. Saks Fifth Avenue. Archer-Nuweave knee socks. Coiffures here and above: Hugh Harrison.

Georgina Ward
THE PRETTIEST GIRLS
WEAR NECKTIED SHIRTS
WITH EVERYTHING

DAVID BAILEY





Georgina Ward



DAVID BAILEY

THE PRETTIEST GIRLS SPEND EVENINGS IN A BLAZE OF BLACK

Georgina Ward plays Juliet, far left, in a romantic black velvet dress to the ankles—the high collar filled with white organdie, organdie shoulder-puff sleeves banded in brilliants. By Eloise Curtis for David Styne, of Acele acetate and Avisco rayon velvet (Martin fabric). About $225. Bonwit Teller; Julius Garfinckel; Sakowitz. Hattie Carnegie pin. Stanley Hagler ring. I. S. shoes designed by Joan Stoyanoff. Coiffure: Hugh Harrison. The long gilded weskit, centre, freighted with golden embroidery, gilding a lily-white shirt and long black crêpe culottes. By Anne Klein (shirt added). Embroidered black weskit, about $90; culottes of Avisco acetate and rayon crêpe, about $110. At Saks Fifth Avenue; Higbee's; Neusteters. K. J. L. chain. Tassel by Tinsel Trading. Belt by Christian Dior for Abbe Creations. Van Rouge ring. Golo shoes. Coiffure: Pierre Henri of Saks Fifth Avenue. Dazzled, this page, with a giant jewel and wide, chained golden belt—a black velvet dress with puffy gigot sleeves and nine-tenths skirt swirled like a gypsy's over green-and-red taffeta ruffles. By Wilson Folmar, of Acele acetate and Avisco rayon (Martin fabric). About $190. At Altman's; Halle Bros.; Sakowitz; J.W. Robinson. Chain belts and pin by Hattie Carnegie. Belt by Fantasy Creations. Van Rouge ring. Pantie stockings by Beautiful Bryans (clocks added). Charles Jourdan shoes. Coiffure: Hugh Harrison.



Charlotte Rampling



HELMUT NEWTON

THE PRETTIEST GIRLS' PANTS SUITS-OVERCOAT-JACKETS, LONG COATS

Charlotte Rampling wears the pants, here. A delectable English girl with a splashy film record, she hit first in *Rotten to the Core*; next as the sex-kitten chum of *Georgy Girl*. Number three: *Three*.

Glen plaid with a longer cropped-overcoat jacket, left: brown-black-beige wool tweed, back-belted and pleated, and worn with wide pants. Gerald McCann for Emily Lawrence. Junior sizes. About $110. Macy's; Wanamaker's, Phila.; Julius Garfinckel. Battani shoes with K. J. L. pins added.

Taupe gabardine with a long belted coat, above, flap-pocketed and held over straight, wide pants. Don Simonelli for Modelia. Rochambeau wool, loomed in America. Coat, about $185; pants, about $55. Saks Fifth Avenue; L. S. Ayres; Neiman-Marcus; Nordstrom Best. Nina low boots.

Plexiglas boxes by Albrizzi. Both pages: Rings by Napier; Robert Originals; Freirich; Marvella; Sant 'Angelo; Bruce Rudow; Coro; Maison de Fou. Coiffures by Robert of Richard Henry.



Dashing, uncluttered clothes for autumn and winter, on these six pages; clean lines, strong bright colours . . . or the charm of black velvet, white ruffles. Wearing them here—two blond English cousins, Emma and Candida Crewe. Emma, six, is the daughter of Mr. and Mrs. Colin Crewe—Candida, three and a half, the daughter of Mr. and Mrs. Quentin Crewe.

Left. Candida in a clear orangy-red sweater-dress the colour of Chinese lacquer; long sleeves, turtle neck. By Cinderella, of knitted Creslan. Sizes 4-6X. About $10. At Lord & Taylor; Joseph Horne; Hudson's; J. W. Robinson. *Right.* Emma in a bright-navy knitted dress with navy-and-red-trim, a round red pocket. By Little World, of Orlon knit. Sizes 3-6X. About $16. At Bonwit Teller; Julius Garfinckel; H. & S. Pogue; Gus Mayer. Tights, both pages, by Kayser. The clothes were previewed on a summer's day in England, at Shugborough—a great eighteenth-century house by a quiet river, with formal gardens, a Wild Garden, and a noble park; this containing such delights as a Triumphal Arch, a Chinese House, a Tower of the Winds, and a Cat's Monument. . . . All six pages photographed by the Earl of Lichfield, whose family, the Ansons, have lived at Shugborough since 1624.

PATRICK LICHFIELD

THE YOUNG CAVALIERS

THE YOUNG CAVALIERS



Emma Crewe, *left,* on a balustrade at Shugborough—in a sleeveless navy jumper, mock turtleneck shirt striped in navy and yellow. By Danskin. Jumper of Du Pont nylon, sizes 3-6X; about $9. Shirt of Du Pont nylon and Dacron, 2-6X; about $6. Saks Fifth Avenue; Hutzler's; Higbee's; Gus Mayer. Danskin tights. Capezio shoes. Chestnuts in blossom, *above*—and Emma in pleats; stitched pleats to the waist, soft pleats below. Bright-red bonded Orlon knit, white collar and cuffs. By Helen Lee, in Security Stretchlon knit. 3-6X. About $12, at Saks Fifth Avenue; Wm. Hengerer; Hutzler's. *Right,* Emma in bright-red corduroy with inverted pleats; round neck. By Betsy Daniels for Shutterbug, in Dan River cotton corduroy. 3-6X. About $10 at Best & Co.; Wm. Hengerer; Levy's, Memphis. Kayser tights. Capezio shoes.



PATRICK LICHFIELD





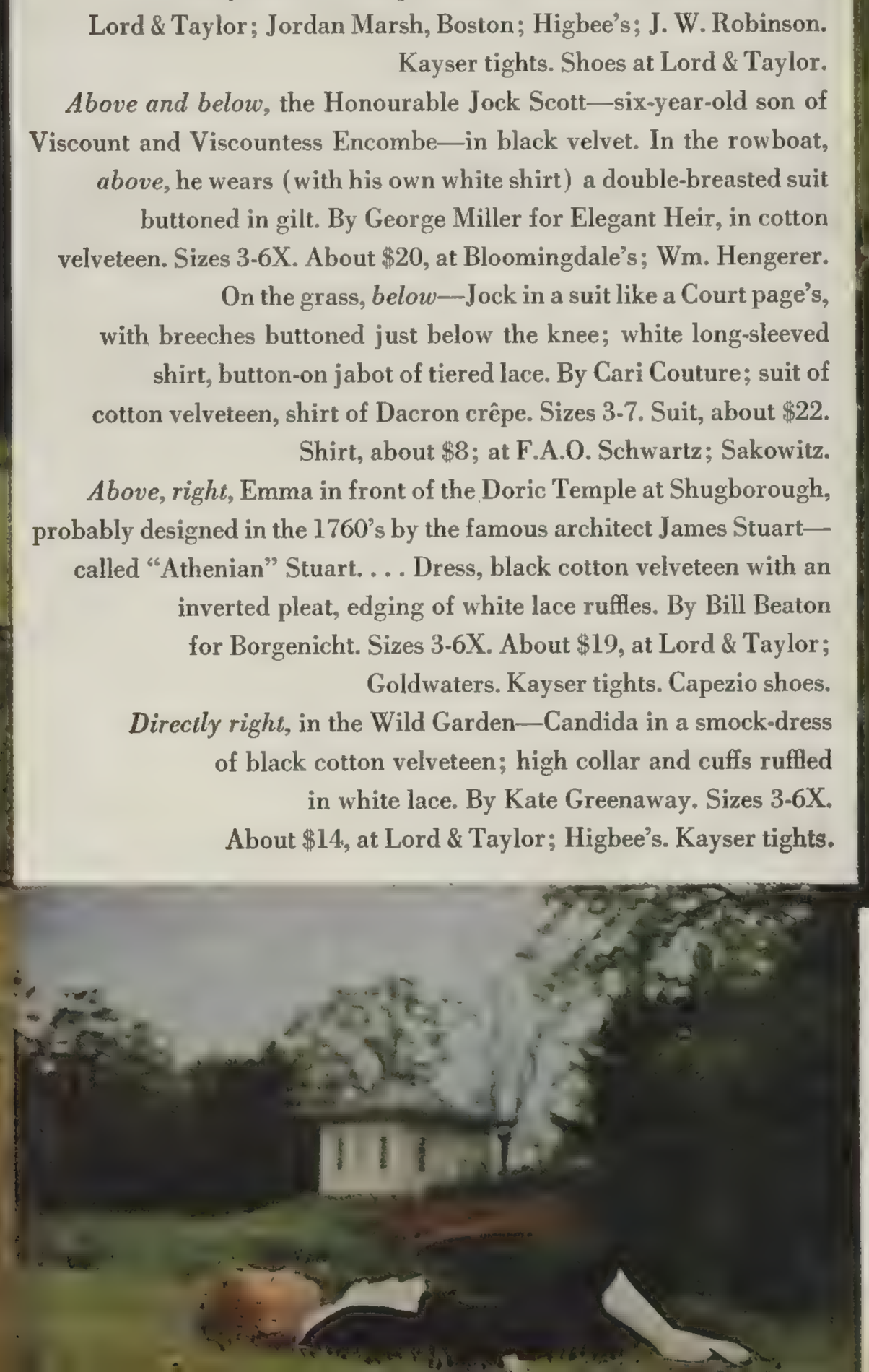
Black velvet with white lace ruffles or touches of white . . . a charming, uncluttered look for autumn and winter parties, holiday matinees . . . making 1968 children look, suddenly, like the young sitters in Van Dyck family portraits.

Opposite, under the greenwood tree: Emma Crewe, in black cotton velveteen banded with heavy white lace. By Ann Webster for Tiny Town; Crompton fabric. Sizes 4-6X. About $12, at Lord & Taylor; Jordan Marsh, Boston; Higbee's; J. W. Robinson. Kayser tights. Shoes at Lord & Taylor.

Above and below, the Honourable Jock Scott—six-year-old son of Viscount and Viscountess Encombe—in black velvet. In the rowboat, *above,* he wears (with his own white shirt) a double-breasted suit buttoned in gilt. By George Miller for Elegant Heir, in cotton velveteen. Sizes 3-6X. About $20, at Bloomingdale's; Wm. Hengerer. On the grass, *below*—Jock in a suit like a Court page's, with breeches buttoned just below the knee; white long-sleeved shirt, button-on jabot of tiered lace. By Cari Couture; suit of cotton velveteen, shirt of Dacron crêpe. Sizes 3-7. Suit, about $22. Shirt, about $8; at F.A.O. Schwartz; Sakowitz.

Above, right, Emma in front of the Doric Temple at Shugborough, probably designed in the 1760's by the famous architect James Stuart—called "Athenian" Stuart. . . . Dress, black cotton velveteen with an inverted pleat, edging of white lace ruffles. By Bill Beaton for Borgenicht. Sizes 3-6X. About $19, at Lord & Taylor; Goldwaters. Kayser tights. Capezio shoes.

Directly right, in the Wild Garden—Candida in a smock-dress of black cotton velveteen; high collar and cuffs ruffled in white lace. By Kate Greenaway. Sizes 3-6X. About $14, at Lord & Taylor; Higbee's. Kayser tights.



THE YOUNG CAVALIERS

PATRICK LICHFIELD

THE ART OF THE YOUNG,

"NOT TO SHOCK BUT TO MAKE REAL"

BY E. C. GOOSSEN

Youth is not necessarily significant in art since art is inherently jealous of its own abiding youthfulness. Nevertheless we are amply aware that each generation brings potentially a different, if not always new, perspective to its practice of art. The old men presumably deepen their first insights while the young are trying to acquire them, and the young acquire most of their insights from the old. Yet what the young acquire, what they accept from their elders, together with what they reject, is the secret of the future. Therefore the works of the young are to be inspected closely for both preoccupations and omissions.

Of the thirty-six artists represented in the current exhibition at The Museum of Modern Art in New York, "The Art of the Real: USA 1948-1968," three are under thirty: Sanford Wurmfeld, Patricia Johanson, and Robert Swain. Like the rest of their generation these three are ambitious and well-educated, well aware of the problems modern art is confronting, and determined to adapt these problems to their own solutions. They epitomize that portion, the larger, of the younger generation which is not involved in Dadaistic, anti-art antics nor in the egoism that has characterized romantic expressionism for so long. They do not doubt that art and artists are here to stay, and they know that freedom is never limited except by lack of imagination.

Stimulation in the visual arts today issues from ideas rather than from feelings. The young artist accepts the necessity of a clear-cut conceptual framework and is thus relieved of matching his talent to some transcendental or spiritual ideal. He no longer needs to be "profound" in the old, subjective sense. He is free to use his head, to work out of his daily contactual experiences, and to rely on the simplest of forms as he explores the objective realms of colour, shape, size, order, physicality, and sensation . . . and the everyday perceivable recognition of these things.

Certainly the burden of making something "new" and ultimately personal is still required —there would be no *art* if it were otherwise—but the young artist has neither to accept nor to desire the rôle of performer or prophet. He refuses the burden of attitudes and philosophies quite irrelevant to what he is actually doing when he is putting colours on a canvas or constructing a form in space. He even refuses to allow his art to attitudinize. Thus he does not have to cross-examine his motives or cross-catalogue spiritual ideals in symbolic terms. He is writing, rather than reading, the dictionary. Relieved of explanations and metaphor, he can concentrate on the study of realities . . . of real visual and tactile phenomena.

The objective study of colour has more than two centuries of history, yet the more it is studied the more mysterious it seems to be. Wurmfeld, Johanson, and Swain are all deeply involved in finding ways to use colour in new ways that will assist both our enjoyment and our understanding of it. Each has set himself a special problem and is working it out within a particular aesthetic format derived, undoubtedly, from his obser- (Continued on page 165)

THE ART OF THE REAL: USA 1948-1968 is the name of the exhibition now at The Museum of Modern Art in New York. Organized by E. C. Goossen, a guest director, the show deals with sixty significant works, generally minimal in image and maximal in colour—and among the colourists are the three young painters on the opposite page.

PATRICIA JOHANSON, *top right,* who is within a month of her twenty-eighth birthday, painted on raw canvas the twenty-four-foot work behind her. Her present projects include a 1,500-foot sculpture now under construction and a new book, *Art and Artists in America, 1835-1880,* to be published next year. Born in New York, she is a graduate of Bennington College, 1962, and received her Masters degree from Hunter College in 1964. She had her first one-man show at the Tibor de Nagy Gallery in 1967.

ROBERT SWAIN, *near right,* is a colourist with a ranging background of non-artist life. Born in Austin, Texas, in 1940, he grew up in Virginia and was graduated from the American University in Washington, D.C., in 1964. Back in 1958 he spent a year as a driller and jackhammer man on the Pan-American Highway in Guatemala and Nicaragua before he operated a bulldozer. He then tried two years in Spain where he was, in his own words, "a free-lance student." In 1964-65 he studied with Karl Knaths in Provincetown, Massachusetts, before his first one-man show at the Thenen Gallery. Later he was part of group shows at Bennington College and at the Park Place Gallery. Recently he had a one-man show in New York at the Fischbach Gallery.

SANFORD WURMFELD, *far right,* who is almost twenty-six, had his first one-man show last April at the Tibor de Nagy Gallery in New York. After his graduation from Dartmouth College in 1964, he had a studio in Rome in the sixteenth-century palazzo where Giordano Bruno's heresy trial took place. In his more youthful days, Wurmfeld painted a picture a day until he realized that he was speeding down the wrong track. Since then he has settled down to a serious study of colour.

DAN BUDNIK



Mary Harari in front of the brilliantly painted houses of a Mapoch village where the Ndebele tribe lives. The villages are repainted every two years; although the patterns and images on these houses, removed to this site by the South African government, reflect outside influence, in isolated villages they remain much the same for centuries. *Right:* Mrs. Harari, wearing a Ndebele beadwork necklace, is framed in the window of an intricately painted hut.

SAM HASKINS

AN AMERICAN'S

OUTLOOK IN AFRICA

MRS. PHILIP HARARI AND THE "PLACES OF HER HEART"

Mary Harari walking up a sand dune as a fleet of flamingos settles at one of a long chain of inland lakes in the Namib desert in South-West Africa, near Walvis Bay—about one thousand miles from Johannesburg. The Hararis' living room, *right:* A Morris Louis painting, "Gimel," 1959, dominates one wall; on the table, a Chinese box, a sculpture from an African workshop in Salisbury; on the floor, a Bessarabian rug. The long sofas are cushioned with Thai batiks.

MARY HARARI IN AFRICA

SAM HASKINS





1

MARY HARARI IN AFRICA

Mrs. Philip Harari is an enigma puzzled by why she should be thought so. Born in New York, living in South Africa, she has in her blood the atavistic instinct of the American woman for pioneering; in many ways still a girl, in more others the true definition of a woman of the world, this American in her late twenties has made Africa, at first frightening, her home, the place for her heart. Yet, as Mary McFadden, daughter of Mrs. Watson Blair of New York City and part of the quick-moving New York scene, working in public relations in a fashion firm, she hardly knew where Johannesburg was on the map. Then in 1964 she met and married Philip Harari, a diamond executive, a world traveller, a man of high good looks and absorbing charm, and went to live in South Africa outside Johannesburg; for her it meant carving a new life, creating a new context, learning of a new side to living. Now four years later, although she loves to visit New York, she enters a town room with the air of a trapped Ondine, elusive and graceful.

Mary Harari said "I feel like one of those plants that wilt and wither when they (Continued on page 166)

1. Mr. and Mrs. Philip Harari with their daughter Justine in the living room at Veruitsig. 2. Amos, one of Mrs. Harari's houseboys, wearing the Kenyan hat made famous by Jomo Kenyatta. Behind him a collection of Masai shields. 3. Mrs. Harari in the desert with her "faithful friend"—the Land Rover. 4. A diamond-buying office established at the turn of the century. Here at Kimberley Cecil Rhodes had his headquarters. 5. An independent diamond digger's stake. The men—a disappearing race—live in tents, spend their lives digging for their own Koh-i-noor. 6. A gemsbok felled with a tranquillizing dart, then branded so that game wardens of the Etosha Game Park can observe migration habits. 7. Mrs. Harari wearing a Basutoland hat and an East African fabric made into a coolie dress.

SAM HASKINS

2

LICENSED
DIAMOND BUYER

WERNHER BEIT & C°
LONDON.
HERMANN HIRSCHE

THE GREAT SILVER WHATSIS

This still life of silver objects caught in a foam of glass bubbles makes about as much sequential sense as the lyrics of the Beatles' complex "I Am the Walrus." Like that song, the whole whatsis is a bit of a triumph. For this still life Rijiro Wakita, a young Japanese sculptor, took round glass housings for obsolete industrial lighting fixtures and arranged among them non-obsolescent silver household objects. The still life, like any effort of art, exists for itself. The pieces of silver in it exist for other reasons. Looks, for instance. Efficiency. Durability. Versatility. Shine: Reasons that prompted this still-life whatsis in the first place.

Clockwise, from the top left: Six-inch silver-plated plate, by Oneida; four for $7.50. Jewel box wound of sterling wire, lined in velvet, by Tiffany; $400. Cigarette box worked to look like a log, by Tiffany; $72. Low candlestick to use singly or to stack high, by Gorham; $32.50 a pair. Round bread-and-butter plate, by International; $17.50. Geometric pillbox, by Tiffany, $75. Letter opener, after an eighteenth-century design, by International; $11. A Peter Van Dyke mug, circa 1724, reproduced by Lunt; $41.50. The classic Paul Revere bowl reproduced in a range of sizes by Reed & Barton; this one, 3⅝ inches in diameter, $19.50. Squared, hammered cigarette cup, by Cartier; $30. Cup with a row of incised bands at the top, by Tiffany; $30. Tall fluted candlestick, by Towle; $80 a pair. All pieces are sterling silver unless described as silver plate.

DAVID MASSEY



VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

Gloria in her collage come to life... you see this is how it all happened. Mrs. Wyatt Emory Cooper (Gloria Vanderbilt) is, as we all know, a painter. And this season her works are all collages—romantic fantasies—of long-gone queens and heroines muffled in snips of silver and gold foil. When Adolfo saw the collages he thought, "but of course"—and whipped up this extraordinary fantasy for Gloria to wear at the opening—the skirt and bodice of silver lace sprinkled with bits of shiny fuchsia and gold paillettes, mauve faux flowers nestled at the waist—the white organdie shirt with a ruff of silver lace, the white lace sleeves laced with peek-a-boo ribbons of red/green/blue grosgrain. . . . Mrs. Cooper looking enchanting, was enchanted . . . "It's like a child's idea of what a dress would look like." Adolfo's boutique is at 22 E. 56th St. . . .



Oh, to be a gypsy....

You can. You can. You can dress up with all that panache, that clash of print and pattern . . . ***Hélène Fagan*** (right, shopping at the famous Madison Avenue fruit shop, the Allerton) piles an Afghanistanian mirrored and embroidered weskit, on top of a Paisley challis shirt and dirndl. Weskit, $30 from Down Under, 238 E. 58th St. Shirt and skirt, $65 from Robert Leader, 146 E. 54th St. . . .



BERRY BERENSON





Ingmari (above, right, and below) finds the perfect backdrop to play out her charaderie rôles of mystic, gypsy, poetic peasant, what have you—it's the apartment of decorator Seymour Avigdor. Above, ***Ingmari, the mystic,*** in red-and-gold silk, floss-embroidered, mirror dotted, Indian cloth—the midriff bared. $125 at Serendipity 3, 225 E. 60th St. . . .

JACK ROBINSON



Ingmari, the Indian gypsy (above), in a lovely, curious, costume of a dress, all Indian cotton, the top and pointed peplum mostly lacquer red, the saffron skirt embroidered in gold. $125, Serendipity 3, 225 E. 60th St. . . . ***Ingmari, the poetic peasant*** (left), her head wrapped in a cotton print scarf. $9, Sona The Golden One, 11 E. 55th St. Her peasant patterned skirt full to the ankle. $65, Knobkerry, 26 St. Marks Place. . . .

More on next page

VOGUE'S OWN BOUTIQUE *Continued*



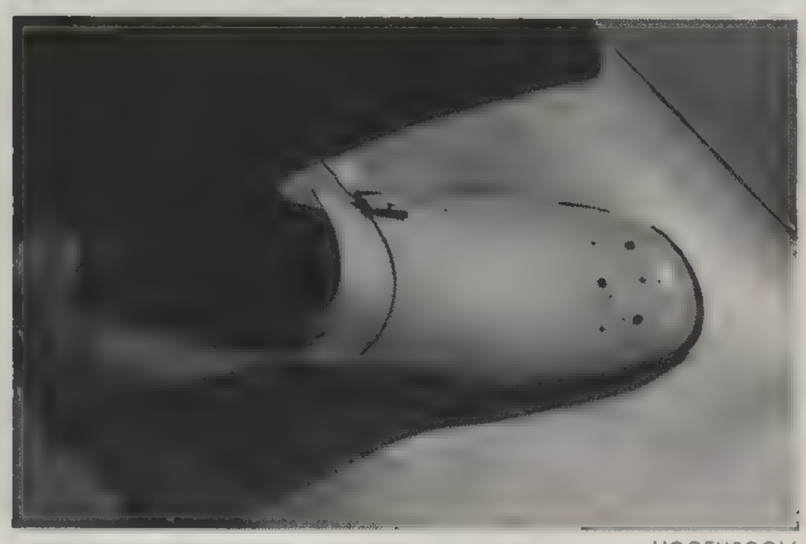
JACK ROBINSON

London: The boot (right), laced tight right up to the knee, the toe nice and bumpy. It's *the* boot everyone orders to give the proportion to the mini. In purple suède. $40. The Chelsea Cobbler, 163/5 Draycott Avenue, London. . . .

The platypus foot (below), the rounder the toe, the better the shoe. Even better, these have a sort of sense of humour to them—they're so sort of Donald Duck. . . . Soft pale-yellow kid, $16, Latinas, 769 Madison Avenue. . . .



PATRICK LICHFIELD



HOGENBOOM

The pageantry of the past . . . ahh, the pleasure of letting slip down against the skin and a satiny shirt—splendour of ***Byzantine gold chains and crosses. . . .*** These (left) copied from originals in the museum's collection, the chains, about $130; the crosses, about $8.50. To be bought at The Metropolitan Museum of Art, Fifth Avenue and 82nd Street. . . . The creamy satin shirt ***the chains are slipping against,*** as well as the brown velvet front-laced culottes, $175. To order at Sibley-Coffee, 320 E. 58th Street. . . .

Fire Island Pines, N. Y.: This is a place where they really understand fantasy dressing . . . half of an evening's pleasure is dancing, half is watching the panoply of the other dancers—what wit, style, sometimes real beauty in the way the boys and girls put themselves together. . . . A famous photographer in violet-and-gold patterned wide culottes, a huge-sleeved batiste shirt in another print, a scarf headband of another print, a brilliant yellow satin weskit thrown over it all—the lapels weighted with gold bullion embroidery and fringe, gold chain belts, bare feet. . . .



Bridgehampton, N.Y.: It's a touch of charaderie (left) set up in an old barn . . . a boutique tossed together with flair and wit by decorator David Barrett and Mrs. Francis K. Carpenter. Located in back of the Bullshead Inn, it sells everything from excellently designed wood trivets, $1, to unique antiques, to commissioned portraits by Ben Morris, $750. . . . *Left:* Mrs. Carpenter with her portrait. . . .

CARRIE DONOVAN

Rock Theatre

(Continued from page 105)

your shoulder. The onlookers have risen from their seats and are being drawn down the aisles, as if summoned by a mighty hypnotist. Slowly they come at first, eyes fixed, faces glowing in the lights—then faster and faster, until the stage picture is obscured by vaulting silhouettes. Darkness douses the scene. As the dim, unreal house light comes up, hundreds of boys and girls are discovered standing all over the theatre looking bewildered and embarrassed.

Or it is another night. Arthur Brown, king of the English hippies, is leading the bill. His band has done a lurid send-up of the Harlem Gospel Train by playing raunchy electric-organ blues for ten minutes at maniacal tempos, the organist's wildly waving hair and carelessly draped cloak suggesting some mad cavalier intent on raping the Miltonic keyboard. Then a cry from the back of the house sends a thousand heads spinning. A barbaric figure dressed in gorgeous robes, wearing a silver death mask with two flaming horns sprouting from its head, is being borne down the aisle on a peacock-feathered palanquin carried by four sturdy bearded half-naked warriors. Disdainfully tossing flowers to the faithful, King Arthur looks like a cruel Mayan chieftain, a blasphemous antipope, a great Teutonic devil arriving at the Witches' Sabbath on the Brocken.

Or it is one of those special nights dedicated to The Doors. They draw a more sophisticated audience: coolly appraising, ironically appreciative, an audience of knowing voyeurs trained to go limp emotionally but finding themselves growing taut with primordial tensions. They are watching The Doors' brief colour film, *The Unknown Soldier*. To the sounds of Jim Morrison's soft, lonely crooner's voice, pictures flit across the screen. Boy and girl, bodies amorously entwined, strangely inert in the grass, alternating with glimpses of busy, ugly, self-absorbed city life. Then The Doors themselves, trekking up an empty beach bearing flowers and Oriental instruments. Are they bound for a celebration? No, they are binding big, handsome Jim to old, half-buried timbers. The camera, kneeling at his feet, catches his face from below: closed eyes, bearded chin, long clustering locks—a serene Italian Jesus. Now the sound track is picturing a firing squad: Orders are barked, rifle bolts snap, a drum roll—wham! Morrison lurches forward. His splendid head hangs like a flower from a broken stalk: his mouth vomits thick red blood.

Fiercely, the music spins a vivid kaleidoscope of war. Orange-gold napalm flashes, thatched huts burn, squat howitzers lurch—war is beautiful! Files of troopers move out grimly, prisoners stumble blindfolded, bodies lie in the sun crawling with maggots—war is hideous! "The war is over!" cries the singer; images of VJ Day spill across the screen. Sailors lift girls with upswept hairdos; an old Negro dances to the beat of a washtub; shouting throngs fill the streets, laughing and weeping for joy. At the last triumphant shout, the audience in the theatre roars back at the crowds on the screen, "The Doors have ended the war!"

As these glimpses of the Fillmore East suggest, there is in rock a nascent theatre that is squalling already with vigour. Securely in possession of the two halves of contemporary culture, the primitive and the futuristic, rock is wedded to myths that reach down to the lowest level of human consciousness. Its technical resources are immense and its popularity universal. Driven by an ambition to transcend the narrow ambit of the pop music business, all the best rock groups are now determined to enter the theatre. As they externalize dramatically the visions that were always implicit in their nostalgic, or ironic, atavistic sounds, they are developing the materials and sensibility for several distinct types of theatre.

The Beatles, in *Sgt. Pepper* and *Magical Mystery Tour*, have produced rough sketches of something that might be called the psychedelic variety show. A theatre of nostalgia, distilling the poignancy of good times recollected in distress, this surrealistic vaudeville makes play with the dreamlike world of the old music hall. One promise of this theatre is a delicious escapism of the kind offered by the English pantomimes, the Edwardian circus, the Victorian raree show, and the children's theatres crammed into the narrow storeys of Benjamin Pollock's toy shop in London.

That enchanting singer Tiny Tim has shown us how such a toy theatre would look and sound with authentic vocal cutouts from old phonograph records. Yet the same attachment to vaudeville and surrealism has opened the way into another, vastly different world—the cabaret opera of Bertolt Brecht and Kurt Weill.

Much of the peculiar intensity and irony of the Brecht-Weill collaborations is owing to the genius with which they employ the tricks of the music hall as a medium for satire. In effect, they find a way to channel the culture's most harmless and irrepressible energies into a dangerous current sapping the culture's very foundations.

The same pop-satiric backwash is beginning to appear in the work of The Beatles and other leading rock groups. "I Am the Walrus," the masterpiece of rock song thus far, emerges from the ambience of a television kiddies' show; its dense, ominous, abrasive texture, leaking rage at every pore, is coated with innocent, childlike nonsense verses, including such traditional rugby cheers as, "Yellow matter custard dripping from a dead dog's eye." The objects of The Beatles' rage are much harder to identify than the targets of Brecht and Weill, because the distrustfulness of contemporary youth produces a miasma of ambiguity that not only masks the attacker but obscures his enemy. Nonetheless, there is no mistaking the build-up of anger behind pop music's darkening facade.

Neither nostalgia nor irony, however, seems as suitable to rock, as fulfilling of its inmost demands, as another mode envisioned and called for thirty years ago by Antonin Artaud—the Theatre of Cruelty. Essentially primitive, impersonal, ritualistic; wed to the body and the dance; so violent that the audience is exalted, stunned, or benumbed—rock is in very fact the theatre of Artaud's dreams. The visionary descriptions contained in his famous "First Manifesto" read today like literal accounts of the Electric Circus or the Fillmore East.

The theatre, Artaud wrote, is to be an alchemical compound of "Cries, groans, apparitions . . . theatricalities of all kinds, magic beauty of costumes taken from certain ritual models, resplendent lighting, incantational beauty of voices . . . rare notes of music, colours of objects, physical rhythm of movements . . . masks, effigies yards high, sudden changes of light. . . ."

The spectator is to be directly involved in this spectacle, just as he is in today's environments, discothèques, and mixed-media theatres. Above all, the Theatre of Cruelty is designed—like the nascent rock theatre—to promote a catharsis of the most basic instinctual appetites and fantasies. "The theatre," he wrote, "will never find itself again except by furnishing the spectator with the truthful precipitates of his dreams, his taste for crime, his erotic obsessions, his savagery, his chimeras, his utopian sense of life and matter, even his cannibalism."

Now for the first time in the modern world, the special instruments and sensibilities demanded by Artaud's vision have been forged and are lying within easy reach, ready for employment by a master theatrician. But there are grave reasons for questioning whether this generation of performers can achieve the synthesis promised by their music. The protective environment of the recording studio and the minimal performance demands of the bandstand have left most rock musicians undeveloped as public performers.

Still struggling to throw off the idea that all they have to do is turn out on-stage looking like colourful *banditi* or rubber-legged mannequins from a haberdasher's window, many of the rockers seem more involved with themselves than with their audiences. Not surprisingly, they

(Continued on page 164)

Rock Theatre

(Continued from page 163)

have a profound aversion to the fanatically motivated, make-out style of American show business. Members of a new amateur-professional class, they find their models in the tradition of the singing vagabond, the country bluesman, and other artists of the road.

Unfortunately, this spirit militates against their cooperation with the show-biz professionals whose skills they need in the theatre. The Beatles, alone among rock groups, have consistently acknowledged their deficiencies and supplied them from the stores of an army of professional collaborators. That is why The Beatles are the best costumed, best produced, most various and technically resourceful of rock bands.

More typical of the plight of today's rock musicians—talented, successful, ambitious but maladroit in the pursuit of their vision—is The Doors, the leading American group. When The Doors appeared about a year ago, everyone remarked on their obvious theatrical flair. Standing at the focus of a powerful music, as cruelly inflected as jazz, Jim Morrison glowed with the slowly shifting shapes of a light show. Like those pictures under plastic that tease the eye by changing with every move of the viewer's head, Morrison offered an astonishing range of personal images. He was a virile young man, a shy maiden, a vulgar hustler, a fluffy toy animal, a crazed maenad, an angel by Michelangelo. A polymorphous personality, created, I suspect, in the way that photographs of stars are made—through prolonged exposure to sharp but distant images—Jim Morrison was a human theatricon.

After one had seen the group a number of times, however, the magic began to wear off; one looked over and around them, searching for a more comprehensive theatrical image that would not be so tightly focused on the psychodrama of the star. What one got were tantalizing glimpses of Brechtian drama, of rock ceremonial, of the aesthetic of cruelty. One tried to picture the musicians in archetypal settings: on Easter Island, for instance, with giant totems looming behind them, a garish red and purple sunset lighting the sky, while at their feet the tribe huddles, eyes fixed on the weird figure at the centre of the magic circle. Statements appeared in the press promising a theatrical instauration of The Doors—but nothing changed.

Finally, I met the boys and discovered why they were unable to take the next step in their natural evolution. The reason is one with their true identity, which has been grossly distorted by journalists and fans who continually confuse these musicians' life style with their stage presence. Far from being a grim squad of sadistic, self-destructive "heads," swinging naked from college belfries, the four young men with whom I spent a day recently were models of healthy, normal, intelligent, well-educated, idealistic American manhood.

Walking into an upstairs room at a country inn on Long Island, I was struck by their appearance at table. With their road managers, camera crew, and other guests, they were almost a dozen. Sitting in long rows, bread and wine before them, Jim Morrison presiding comfortably at the head of the table, his long hair resting on his shoulders, they recalled automatically a hundred cheap lithos of the Last Supper. But why laugh? Appearances are revealing. There *is* a kind of unconscious sanctity in certain of the youth today; heaven knows how it came there, but it's real and it's beautiful.

Morrison was born a star; a certain amount of attitudinizing is inherent in his disposition. Considering that he travels with a *cinéma vérité* crew that crouches at his feet in the back of a limousine like a pair of faithful baronial mastiffs, his degree of self-consciousness is remarkably slight. The personality that emerges is reflective, modest, casually humorous, and quietly authoritative.

The other members are all very different types. The guitarist, Robby Krieger, and the drummer, John Densmore, pal together; both are disciples of the Maharishi Mahesh Yogi, quietly committed to his discipline of mind and body. Yoga explains perhaps how a man built as slightly as Densmore can cut into a drum with the stunning power he displays in the quiet passages of "The End." Krieger is physically even less imposing, wandering around the stage under a mass of ruffled hair that makes him look like a slightly dazed child. Yet when he opens up his guitar in long liquid lines of electronic song, he conjures up visions of an artificial bird singing in the gardens of a Byzantine emperor.

Ray Manzarek, who plays a hard, linear organ in a style of pop toccata, looks and talks like a refined bespectacled young professor in a Midwestern college. Everything he says reveals his cool, incisive, tartly sincere intelligence. He is an unswerving idealist, who insistently demands that his generation grow up, assume responsibility, take power, and transform this world into something closer to their hearts. Manzarek's credo is affirmed when Jim Morrison cries, "We want the world and we want it *now!*"

When asked about their early days at Venice West, the Lower East Side of Los Angeles, when they all lived in one house and made the hippie scene, Manzarek replies that as a developmental stage the period of high acidity had a certain value; today, however, he is obviously delighted to be married, to have his own house (with a swimming pool), and to be up and doing. He is grateful to success for the first chance he's ever had to live a thoroughly comfortable life.

The Doors' composite image was reassuring; but it was also disquieting. Much as one enjoyed their healthy calm and workmanlike approach to the job of entertaining thousands of fanatically dedicated fans, there was something lacking in the way of creative devotion and professional drive. They seemed suspended on a golden hook of success, unable to shake free.

Manzarek spoke of hiring a theatre, engaging actors, performing an interesting piece called *Celebration of the Lizard,* which is a kind of exodus in the course of which the people sometimes stop to ask, "Where has the light gone?" A sort of pop *Moses und Aron,* the piece suggested the dimensions of epic theatre—but all pretty vague.

Much sharper was the first association of a practised theatrician like Robert Goldstein, the inventor of The Lightworks and other "total-environment" entertainments. I asked him whether he thought the music of The Doors had theatrical possibilities. He answered that he had imagined a theatre piece as soon as he heard "Moonlight Drive"; it was to be a rock version of the Brecht-Weill *The Rise and Fall of the City of Mahagonny,* with Haight-Ashbury as the setting. Though he did not fill in the details, the scenario practically wrote itself.

First would come the influx of hordes of kids eager to indulge themselves in the joys of absolute freedom flowing from the reversal of commandments from "Thou shalt not" to "Thou shalt." Then, after a brief period of joy, the bickering and the apathy begins; everyone is on drugs and the descent into petty crime, hustling, disease, and madness is headlong.

The plunge into squalor ends with a climactic outrage, the murder of Linda Fitzpatrick and Groovy. Suddenly, the hippie community is shocked into a new awareness: the need for social action. The murders compel them to abandon their lotus eating for political militance, signalling the exodus from the urban Eden. Swarming back to their hometowns, the new revolutionaries undertake to overthrow the world they once fled.

The myth exists. The theatre exists. The musicians and actors are ready. We hear the strains of a new Dionysian music, see the arena filling with familiar shapes of flying hair, clapping hands, twitching bodies. The ancient goat song is being danced by a rout of heroes and satyrs. Still lacking, however, is the impresario, the *régisseur,* the latter-day Diaghilev, Reinhardt, or Orson Welles, who will bring forth from this rock dithyramb an authentic theatre of mass man.

The Art of the Young

(Continued from page 150)

vations of his own perceptual experiences.

Sanford Wurmfeld, after working with shaped canvases formed of geometric units put together in a series of related, graduated colours, turned to the question of how to put colour into the third dimension. His pieces are not quite sculpture even in the loose contemporary meaning of the word, partly because the emphasis is more on the colour than on the form itself. However, they work better than almost any current coloured sculpture exactly because the colour is integral rather than an addendum to the underlying form. His shapes are designed to put broad expanses of different colours in juxtaposition at different light angles so that they may radiate physically against and into one another. The mixture is not optical (in the eye) but actual in the reflective action of colour against colour.

The scale of Wurmfeld's coloured structures is related to the spectator . . . eight feet high and slightly larger around than would be embraceable . . . one is forced to walk in a circle about them, drawn on by the shifting but logically progressive colours. We move from a "primary" to its satellites, to its triumphant opposition, the next "primary," and so on, until we have returned to the first position, "knowing," one might say, "the place from which we came for the first time." Wurmfeld gives us the experience of changing colour, whereas most multicoloured sculpture plays only a coding rôle, allowing us to tell one section from another like the wires in a TV set. His work stands in bold contrast to most of those painted objects in which colours only vaguely or arbitrarily relate.

Robert Swain, though his paintings have some similarities with Ellsworth Kelly's recent spectrum pictures, is concerned not just with the interactions of colours across the two-dimensional field, but also with their positive identification within the overall plan of a grid system. Because of this broadside of varicoloured small panels in an oversized rectangle wherein each panel's hue is adjusted diagonally as well as vertically and horizontally to its neighbouring colours, an iridescence is set up which is both gentle and evocative. Unlike the sprayed mists of interpolated colours obtained by other artists, where one becomes lost in an insubstantial dream of "beauty," Swain's panels persist in making themselves felt individually as objective. We are given the facts, rather than the sentiments, of colour. Our knowledge, and thus our feeling for colour is extended instead of being absorbed by habit. Swain's choice of colours, of the size of his total canvas and the panels that make it up are still the choices of an artist, a sensibility, and not to be confused with the automatic quantities produced by computers. Art and science may today intercede for one another, but the kinds of truths they serve are of a different nature.

Patricia Johanson's preoccupation through several years of painting has been the problem of placing colour in a real rather than a subjective or illusionistic space. She is known for presenting a single narrow colour, at times virtually a line, in the centre of a vast field of unpainted canvas. Recent pictures have been as much as twenty-eight feet long and over eight feet high. She has also made a sculpture two hundred feet long and only eight inches wide, fading away into its own real distance.

The purpose of these paintings and the sculpture has not been, as some have thought, to shock but to make as totally real as possible an experience we rarely have otherwise. Here a minimal quantity of colour (minimal, in order not to make the form itself dominate) occupies a maximum amount of physically apprehensible area. Her paintings have as many points of view for the spectator as the spectator wishes to devise; one can stand on centre and see the line disappearing in either direction, or look at it from one end. In each case the line of colour will exist and function as real objects do. One recalls that most all pictures, deep and illusionistic in the Renaissance tradition or flat yet still centrally oriented in the modern mode, lose their meaning when one moves away from the square *en face* viewing position. Patricia Johanson's challenge of this convention is particularly of interest at the present time when sculpture has given up trying to imitate painting and when painting has tended to lose itself in its external shape and has become more like pictorial sculpture. Her paintings remain paintings while liberating the spectator from his front-row stance, while her sculpture forces him to apprehend its physical reality and his own optical responsibility rather than giving him a predigested composite of an illusory reality.

Yet despite their preoccupation with "problems," these young artists, along with many of their generation, are using art for its most classic end . . . to redirect and revivify our senses. Instead of taking the lofty route to this end, however, the artists of the 1960's, in contrast to those of the 1940's, have addressed themselves to the seemingly mundane, the world of simple forms and the simple physical realities. Their new art is assisting us to appreciate the full sensual presence of our ribbons of concrete, our lush electronic circuses, our colour chemistry, and our computer systems. They are making possible an aesthetic recognition of the underlying shapes and forces of the American cultural landscape. The ultimate result of such a recognition could well be an increased capacity and desire to dispose the efficient elements of our civilization with an eye to their positive formal values rather than to continue to cling desperately to our ostrich-like romantic prejudices against them.

Johanson, Wurmfeld, and Swain are certainly not to be thought of as the only artists so involved, but they are representative of the new thinking. They in their own ways are helping to train the senses and the sensibility required to embrace a world which is coming into existence willy-nilly, though it wants to be born legitimately. There is no surrealist or psychedelic escape from the new realities. We spend too much time on the highway to correct its pragmatic effects on us with only an occasional dream.



Get away from it all when you get away

You've got your luggage. You've got your reservation. Everything is perfect . . . except it's your difficult time of the month. In that case, don't forget your Tampax tampons. They're the ideal vacation protection. Easy to use. Easy to carry. Easy to dispose of.

In fact, using Tampax tampons is almost like getting away from your period altogether. Tampax tampons, wherever you choose to go. They're available in 106 countries around the world.



DEVELOPED BY A DOCTOR
NOW USED BY MILLIONS OF WOMEN

TAMPAX® TAMPONS ARE MADE ONLY BY TAMPAX INCORPORATED, PALMER, MASS.

A Private Glimpse...

into the exciting world of the foremost families of Europe and America —the homes, the priceless art and antique collections, the table services, gardens, and hobbies of famous celebrities. Complete with over 200 captivating color photographs picturing the perfect settings that inspire sophisticated décor.

A Rare Opportunity...

to view the gifted men and women whose lives, blessed with wealth and imagination, are stunningly revealed in this handsome 196-page volume. A unique collection of features from VOGUE'S famous "Fashions in Living" never before released for publication outside the magazine.

A Limited Time...

for you to own and enjoy these fascinating, intimate accounts of each owner's interest and ideas brilliantly illustrated by Vogue photographer Horst and described by author Valentine Lawford.

A Stunning and Exciting Gift.
9⅛" x 12¾". $22.50 postpaid until December 31st. $25.00 thereafter.
order your copy today—supply is limited



Here are just a few of the fabulous homes and families you will visit: ■ Doris Duke's Moorish-inspired house in Hawaii ■ The Desmond Guinnesses' 12th-century castle in Ireland ■ The Winterthur gardens of Henry du Pont ■ Marchese Emilio Pucci's house in Florence ■ The converted Baptist Church home of Mrs. Charles Fuller in Connecticut ■ The interiors of the Duke and Duchess of Windsor's Paris home ■ The New York apartment of the Carter Burdens ■ The Twomblys' palazzo in Rome ■ Lord and Lady Eliot's lavish estate in Cornwall, England ■ ...and the never-before-shown Long Island home of photographer Horst

V-88

Condé Nast Books
P.O. Box #4308, Grand Central Sta., New York, N.Y. 10017

Enclosed please find check or money order for $_____ for _____ copies of VOGUE'S Book of Houses, Gardens, People ($22.50 each). I understand I can examine a copy in my home for 10 days and if not completely satisfied I may return book(s) for full refund.

Name _____

Address _____

City _____ **State** _____ **Zip Code** _____

Mary Harari

(Continued from page 156)

are brought indoors." Her look of fragility, occasionally of timidity, is offset by a slight air of arrogance and she voices her strong opinions softly, heralding these opinions with a tentative expression that is misleading. In fact, physically she is strong, driving a Land Rover like a man, walking for miles, and keeping up a speedy life without breathlessness.

Feelings about her range from total admiration to total misunderstanding, from admiration to envy. Those older than she, who knew her when she was growing up in New York, have most admiration for her. They have watched a restless, shy, silent girl turn into a fascinating woman who startles with the impact of her looks, her drive, her personality, her extraordinary concentration of Self. "She gets more interesting all the time," said a friend. "It's amazing to watch her flare out, so engaged in her own progress, development, and enthusiasms that one begins to react *disbelievingly* with the same interest."

Friends of Mary Harari's own age are more ambivalent. This is natural. It is somewhat hard to see a contemporary, placed, assessed, and predictable, unpredictably burst and discard assessments. But to refuse to recognize that she has done so is to fail to recognize her calibre. When she wants, she wants more fiercely than most. "She wants to be a Personality," said a friend. "She's quixotic; an ugly duckling turned into a swan, a Cinderella who waved her own wand. If she goes on like this and doesn't lose her head, she's going to be one of the most fascinating women ever. And if I'd thought seven years ago when I used to play tennis with her that I'd ever say this, I'd have paid her a lot more attention to see how she did it." She did it by pulling the maximum from everything including herself. She has never been a member of the casual generation. She demands the most from everything.

"That air of timidity used to be far more noticeable," said one friend. "She never opened her mouth, was known for being a great sports girl, a skier, a tennis player, and could never figure out what clothes to wear where, and was desperate to know what to do with her life. Then a friend suggested she take the public-relations job with a fashion firm. It's what she was at the beginning of that job and what she was at the end that makes her so terrific."

It's hard to believe that Mrs. Harari ever had these difficulties. When she first went to Johannesburg, she immediately got a job on a fashion magazine, and although she left this, she still writes for the *Rand Daily Mail.* She dresses with charm and flair, enlivening what she wears with her eye for the remarkable, looping her arms with ivory bracelets from the Ivory Coast, her fingers with beaten gold Ashanti rings.

With a black St. Laurent dress, Mrs. Harari wears gold crescent earrings from Swaziland, turning them upside down, so that they sweep, encircle, and pinion her narrow cheeks. They endow her with a slight look of eccentricity, a touch of the fabulous enhanced by her long black hair, her flawless, smooth milky-sallow skin curving without change or modulation of colour into the hollows of her eyes—extraordinary, probing, intent eyes which follow one like an inquisition. Except for the eyes she has the look of someone on the verge of escape. Where she escapes to is her world, her elements. And if her New York friends are amazed by how she is changed, she is more astounded at how they have not.

"They do the same things, talk the same talk, go to the same places with the same people they did five or ten years ago. It's as though they were afraid of getting lost."

For a time, though, Mary Harari had the same fear and clung to her old world while living in Johannesburg.

"I did a whirlwind tour of South Africa just before I got

married, staying twenty-four hours in each place, getting dead tired, having no contact with the country at all, not really seeing it or feeling the spirit, and certainly not gaining any political knowledge. I stayed with American friends; it was like America transposed. When I came to live here, this artificial American way of life continued; I read Western newspapers, knew everything that was going on in New York and London. Then suddenly I stopped, relaxed, looked around, saw the flowers growing, made good friends, and most important, began to travel. *Then* suddenly Africa happened to me like an explosion. The impact was unbelievable.

"One just keeps travelling, exploring, uncovering the inexhaustible, unfathomable depths of Africa. So much is happening, there is so much talent, all of it needing encouragement and help if it is not to be dissipated and disappear. One doesn't just buy a painting or sculpture here; one finds out how people work, helps organize exhibitions, encourages. The graphic arts here have an amazing discipline, a new style; one can watch the process of sophistication and development, one can also see the floundering. There is one group of artists that does pen and pencil drawings, realistic but with lots of surrealism and imagery, and if their work were collected and published it would be the best book, the most telling social commentary ever on life in South Africa and on *apartheid*—a very brutal political force, a situation unique in human history, based partly on the belief that if the African has never had anything he can never want anything."

Mrs. Harari collects African art, has works by Sydney Kumalo, Esrom Legae, Dube, Miraga, and adds to them all the time, swelling an already staggeringly diverse art collection which includes paintings and sculptures by Picasso, Rouault, Henry Moore, Magritte, Max Ernst, Dubuffet, Tapies, Klee, Kandinsky, Kenneth Noland, Robert Rauschenberg, Yves Tanguy, and Franz Kline. "That collection is so marvellous," said a friend, "and she built it up herself, got the best advice, looked, learned, and then went straight ahead and got what she wanted."

Now Mrs. Harari is planning a museum for modern art, a museum which will also be an African workshop, with better facilities for artists, with a second Harari house as part of the museum. Designed by Turgal, a South African architect, "built like a Cycladic walled monastery," the building will be on the game reserve she and her husband have just bought. Although the reserve is only two thousand acres at present, the Hararis hope to increase the acreage to six thousand within the next few years and to conserve and breed game there, breed blesbok for slaughter, and to alternate botanical gardens of aloe and cycad (plants indigenous to the district) with landscaped gardens and grazing divisions.

Mrs. Harari's life and activities are anchored in Veruitsig, a massive white-walled fortress of a house cleaved out of the side of a cliff twenty-five years ago by an Afrikaaner and his three sons. The influence of the Afrikaaner's wife gives it a Spanish classical look, and its nine different levels of gardens and terraces laid out below a huge pool mean that everywhere are unexpected springing views, vistas, and entrances. The name Veruitsig means distant horizons, "But don't get the impression that we survey miles of primitive veldt," said Mrs. Harari. "We look out over a plain dotted with houses, new industries, a kingdom of a thousand white squares, dry brown fields merging into pine groves."

Mary Harari first saw the house late at night as she was led through an old door into the centre courtyard where spotlights illuminating a garden full of white flowers gave her the illusion of walking in freshly fallen snow.

The courtyard is now planted to Mrs. Harari's design although she knew nothing about flowers before she came to Veruitsig. "I read lots of books about gardening—about everything—when I was pregnant," she said. "Before, I lived in the steel jungle

(Continued on page 168)



So terribly important is the way you look. Quite frankly — will your facial appearance only become older-looking rather ungracefully? *Or* will it look toned, firmer, facially well-groomed? Improving your image is entirely up to you. Hopefully, you will let Zeigler facial care help.

This woman actually tidied up a number of "year signs" with Zeigler care, as you see in these unretouched photos:



from this . . . to this

Helping women look younger is the purpose of Zeigler care. Will *you* know the satisfaction of diminished fine lines, fine wrinkles? Of lifted contours about the eyes, cheeks, chinline? Of improved skin tone, texture, complexion? Will Zeigler give *you* a younger image?



Try it and see. *Special offer* lets you use a Zeigler unit for *30 full days,* return privilege guaranteed. (Offer limited, by mail only.) Write today for details and more proof that *Zeigler care really works . . .*

Zeigler Facial Care
17810 S. Western Ave., Dept. V78
Gardena, Calif. 90247

Name_____

Address_____

City_____

State_____ Zip_____



Washable! Permanently Curled! Packs in Purse!

Swirly-Curly

S-T-R-E-T-C-H WIG

COMPARABLE VALUE $40.00

OUR DISCOUNT PRICE — ONLY $17.95

(FREE: Custom color-matched to your own hair color)

Tired of going straight? Hail *the* big coiffure news — the return of the curl! Cheer *the* big wig news—the wonder S-T-R-E-T-C-H wig that pulls on like a swim cap, packs in your purse, never loses its curl, even after swimming, sunning, riding with the top down. No adjusting, no anchoring — just shake, slip on! Cool, airy spandex base fits all sizes, covers even longest hair. So soft, so silky, no one will *dream* it's Dynel and not your own hair. Fully washable. Never needs setting to maintain swirls of curls! Or just comb or brush into many captivating new styles!

Human Hair S-T-R-E-T-C-H Wig (not shown). Even more luxurious. Only $29.98.

SWIRLY-CURLY S-T-R-E-T-C-H WIG — Only $17.95
plus $1.00 postage and handling.
All colors — No extra charge for high-fashion light shades!
10-day money-back guarantee.
Send hair sample or state color wanted:
Blonde, Platinum, Salt & Pepper, Red, Brown, Black, Grey, any color!
FREE: *Discount Hairpiece Catalog Plus Hairpiece Styling Chart*

10-DAY MONEY BACK GUARANTEE — MAIL "NO-RISK" COUPON TODAY!

NATIONAL BEAUTY GUILD, 1225 Broadway, Dept. 414, N.Y.C. 10001

☐ My hair color sample is enclosed. I enclose check or money order for
☐ Swirly-Curly Stretch Wig, $17.95 plus $1.00 postage and handling.
☐ Human-Hair Stretch Wig, $29.98 plus $1.00 postage and handling.
_____Color if sample not incl.

*Name*_____
*Address*_____
*City*_____
*State*_____ *Zip*_____



Mary Harari

(Continued from page 167)

that is New York; *here*, I found a new creativity with my discovery of the land."

The Hararis have made Veruitsig vibrate with colour, spirit, and personality. Mrs. Harari said, "Our porch is a cross between a pawnshop, an African curio shop, and a place where everyone suddenly has green-fingers. Paintings are everywhere, particularly along the corridor that bounds the courtyard. It looked rather like a hotel corridor before, and Philip says he doesn't want to live in a museum, so I must be comic about lining up six huge hard-edged paintings along it." In the same corridor are Portuguese lamps, an Austrian stove, tall bamboo in Swazi baskets, a Grunshi mask from Ghana, and for comic relief, a great American nude in African geometrics painted by Mrs. Harari.

Everywhere one's eye is seduced by a pleasurable mélange of treasures, curios, curiosities, objects—lion-of-Judah rugs from Ethiopia, baskets from Harar, doors from Zanzibar, sculptures from Rhodesia, screens from Thailand. The furniture ranges from Venetian to Americana, from Louis Quinze to Chinese lacquer. In the library a pair of eighteenth-century cachepots look delicate beside a Henry Moore helmet, and in the nursery of the Hararis' three-year-old daughter, Justine—round, pretty, with her mother's energy and more to spare—eighteenth-century flower prints hang above a painted Danish cupboard.

A staff of thirteen and eight gardeners work at Veruitsig. "Each has his own job," Mrs. Harari explained, "but sometimes I feel like Napoleon. My chef is a fascinating character, Rhodesian, produces marvellous food. But he likes to have me for company while he's preparing dinner, in case things go wrong.

"Cooking is a highly important skill in South Africa, and I think, the standard of food is higher than anywhere else, the menus more imaginative. We drink French wines most of the time but we enjoy an excellent Rustenberg from a vineyard at the Cape of Good Hope. The nicest thing is having dinner at home with eight to twelve guests, and there is no question of people's rushing out to nightclubs. The art of conversation really does survive here, and people have fantastic libraries."

When she is talking or listening, Mrs. Harari's concentration palpitates around her. "There is no distracting her," said a friend. "She charts and catalogues experience, she watches Experience happen to her; most people are slightly inhibited about telling of the experiences that changed them, hoard the lessons that made them learn: but Mary practically sends out bulletins about what is happening to her."

Mrs. Harari invites experience. She has no fear and little vanity. "Not only no fear but colossal nerve," said the same friend. "She is the person *she* is creating. Nothing bothers her. She hasn't the highest sensibilities, does the most outrageous things, and doesn't comprehend why you're shocked. Then you realize you're shocked because you're conventional and she's not: and it doesn't make her the cosiest person in the world; but then, she doesn't want to be."

"As the heart beats the mind is ticking," said a girl who grew up with Mrs. Harari. "She doesn't have time for people who don't live as she lives, out there pitching all the time. And with Mary it's always been that if everyone else could pitch for two hours, she could pitch for three."

For Mary Harari, challenges are a way of life. If none occur, she creates them. That soft little voice and fragile body conceal steel and unnerving ambition.

"The house is finished now," she said. "But I must keep moving; I can not stand still. Now there are the museum and the game park to organize, to look forward to. I know some people who didn't start to find out what they wanted to do until they were forty. I want to do everything. I want to do it *well*. I want to do it *now*."

MORE AND MORE WOMEN ARE REPORTING

Amazing Gains on their *Bustlines*

by using the

Fabulous MARK EDEN DEVELOPER



Pat Sekols before following the Mark Eden Course.

BUST: 34B



Pat Sekols after following her Mark Eden Course for just 8 weeks.

BUST: 36D

Pat Sekols of San Francisco says: HERE IS WHAT THE MARK EDEN DEVELOPER DID FOR ME: INCREASED MY BUSTLINE FROM 35½" TO 39" IN JUST 8 WEEKS!

WHAT IS THE MARK EDEN METHOD? The Mark Eden Method is not a cream, not an artificial stimulator. It is an excerciser that employs special techniques safely and effectively — the degree of effectiveness turning upon physical factors, motivation and application which vary among individuals — with hundreds of women throughout America reporting remarkable success in developing their bustlines.

Mrs. Margie Davis, Macon, Ga.: *"I am so pleased with myself and my developer and so is my husband. I went from a 32A to a 36B."*

IS EVERY WOMAN ASSURED SOME RESULTS WITH THE MARK EDEN DEVELOPER? No, it would be impossible to assure every woman that she will achieve specific proportions, measurement increases, or results. However, hundreds of women have been thrilled beyond their expectations and are proudly reporting outstanding gains on their bustlines, often in just a matter of weeks, with this remarkable developer.

Mrs. Myralin Collins, Grand Prairie, Texas: *"I can hardly believe my own results. I have increased my bust from a 34B to a 36D in just 30 days with the Mark Eden Developer."*

IS EVERY WOMAN ASSURED OF THE MARK EDEN MONEY BACK GUARANTEE? Yes, absolutely! Any woman who is not completely happy with her results is protected by the MARK EDEN MONEY BACK GUARANTEE! **If the Mark Eden Developer does not produce for you the results which have delighted so many of our customers, this is your guarantee:** If after using the Mark Eden Bustline Developer and Course for only two weeks, you do not see a significant difference in your bustline development, simply return the developer and course to Mark Eden and your money will be promptly refunded.

Mail in your coupon today and find out what the fabulous Mark Eden Method can do for you.

© MARK EDEN 1968

THE PRICE OF ONLY $9.95 IS COMPLETE. You receive the Mark Eden Developer backed by the Mark Eden MONEY BACK GUARANTEE. You get a complete course of instructions in the use of this developer illustrated by photos of June Wilkinson, "The girl with the world's loveliest bustline," showing the exact program she personally recommends.

Mrs. Marjorie Landry, Hatboro, Penn.: *"After three children my bust was a small, flabby 34B and now after only 8 weeks of using the Mark Eden Developer my bust is a round, firm 36D."*

Mark Eden **P. O. Box 7843, Dept. V-4**
San Francisco, Calif. 94119

Please send me my Mark Eden Developer and Bustline Contouring course illustrated by June Wilkinson. I understand that this course is complete and that there will be nothing else to buy, and that if I do not see satisfactory results in bustline development within two weeks, I can return everything to Mark Eden and receive my money back.

For the above complete course and Bustline Developer I enclose $9.95 ☐ Cash ☐ Check ☐ Money Order (No C. O. D.'s accepted) — *Shipped in plain wrapper.*

*Name*_____

*Address*_____

*City*_____ *State*_____

*Zip Code*_____

VOGUE'S TRAVELOG

A Directory of Fine Hotels and Resorts. Write for reservations to these—"As Seen in Vogue"

Alabama

POINT CLEAR (Near Mobile)

GRAND HOTEL on Mobile Bay, a fine resort on a 500 acre estate amid historic surroundings. Championship golf (27 holes), tennis courts, pool and cabanas, fishing cruiser, sailboats and other sports.

Jamaica

MONTEGO BAY

GLOUCESTER HOUSE. Tropically Jamaican: properly British. Luxurious suites; private verandahs; garden setting. Direct access to Doctor's Cave Beach. See your travel agent or Wolfe Organization.

North Carolina

CASHIERS



High Hampton Inn & Country Club

3600 feet high in the beautiful Cashiers Valley of the Blue Ridge Mountains, on a 2300-acre retreat off the beaten path in a land of mountain peaks, lakes and waterfalls. Private 18-hole, par 71 golf course (bent grass greens). Boating, tennis, riding, swimming, fishing. Activities for all the family. Open mid-May to mid-Oct. Write for folder. High Hampton Inn, Dept. V, Cashiers, N.C.

OCHO RIOS



The Tower Isle Hotel

The Tower Isle *is* Jamaica! 12 flowering acres . . . air-conditioned, private-balconied rooms or spacious villas . . . superb cuisine (Jamaican and continental delicacies) . . . swimming, sailing, boating, fishing, cycling, tennis, badminton, sightseeing and golf nearby . . . entertainment; floor shows, dancing, movies . . . duty-free shopping!

See your travel agent or Leonard Hicks, Inc.: New York, Chicago, Miami, Detroit, Washington, D. C., Atlanta, San Francisco, Los Angeles, Honolulu.

South Carolina

HILTON HEAD ISLAND



William Hilton Inn

Quite a thing, being able to do as you like with the children out of sight, out of mind—having all manner of island fun themselves. The children's program of the beachfront William Hilton Inn makes this possible, having planned activities for youngsters from 3 on up to 21. You're free to golf upon the beautiful 36 holes of the two Sea Pines championship courses. Enjoy the pools, the surf and the sun, tennis, go explore the island. Dine on Carolina Coast Country specialties at the Inn or Plantation Club. If you happen across the kids somewhere along the way, wave. They'll probably be having too good a time to even notice. Write Box 90.

Do you have a "dream of a vacation" in mind . . . a place where you can relax, have fun and treat yourself to the finest food? Read Vogue's travelog and make that dream come true.

BUY

UNITED STATES

SAVINGS

BONDS

Vermont

VERGENNES

BASIN HARBOR CLUB. On Lake Champlain. Golf (18-hole course), tennis, swimming pool, fishing, water sports. Private airstrip. N.Y. Res: (212) LT 1-6595.

NEW ENGLAND OFFERS YOU a wonderful vacation four seasons. Make your summer trip include this area for your pleasure.

VOGUE'S READY BEAUTY

New beauties in black and white

What's black and white and spread all over? Well, not to keep you in suspense: black and white is the attractive new packaging of Yardley's young-oriented Next to Nothing makeup. And spread all over young faces is where the contents of the packages end up, promptly. All are designed to give the I'm-really-not-wearing-any-makeup-at-all look. . . . A delightful black-and-white flip-top can, like a small British tobacco-tin, holds the loose powder; the top flips *on* again with commendable firmness, for travelling. To whisk it on with, there's a fluff of black wool with a white handle, smart as a Grenadier's busby, called Luv Puff—also useable with the pressed powder, in a crisply-designed black-and-white compact. More: Liquid Foundation and Medicated Oil-Free Foundation, great for troublesome young complexions. All come in several shades; one—how natural can you get?—called, simply, Bare.

Words to make you blush—more prettily

Since, to a woman, Vogue's 1968 Prix de Paris finalists mentioned blusher as Indispensable Item, they will scarcely be displeased to learn that the people who had the first word in blush-ons have come up with the latest. The words: Natural Wonder Blotting Blusher from Revlon, so transparent, so light, so silky its heavy-duty performance amazes. Medicated for those who need that kind of care, it works equally well for those who don't. Completely oil-free, it strives to restrain oil breakthrough, keep colour and powder consistent. The getting on of this is part of the charm—a super-sensual, super-soft little puff treated to ward off bacteria. All's wrapped up in a neat compact . . . as is Natural Wonder Blotting Powder, sheer translucence intent on keeping shine refined. . . . Two splendid ideas to team up on any face. . . .

The meaning of zest

What is the meaning of zest? Gusto, relish, flavour. We know all those. But let's go back to the original meaning, the thing that gives zest its piquancy—citrus peel. Right now it's making a bath powder as zestful as they come. Wrisley, among whose accomplishments is a Lemon Twist collection of bath goodness, has found a way to put their tangy Lemon Twist bath powder into a push-button can. Shake it and spray it—it goes on in a hearty very dry mist that appeals to men, women, and children. Especially men, who are more finicky in scent matters than women and children. . . . An important side issue—it's a cooler of no mean talent. Attractive aftermath to any bathing situation, Lemon Twist puts zest where zest belongs. . . .

Beauty and the brain

(Continued from page 96)

way of life. "I never formally diet. I just debate over every mouthful." (*Douglass College, N.J.*) One interesting diet philosophy that cropped up in several different Prix papers (*Lewis and Clark College, Southern Methodist University* among them) involves units called exchanges—easier to juggle, say its proponents, than calories or carbohydrates. . . . First you go to your local nutritionist, who figures out what you need from each food group. This can have delicious results. One girl found that when she started taking the B vitamins, she no longer craved croissants for breakfast. Another discovered that she was always after ice cream because of a lack of milk protein. Instead of thinking calories, you think: Should I have for my fruit exchange a medium apple, a half cantaloupe, a half banana, a dozen grapes? Should I have for my meat exchange one egg, three ounces of beef, half cup cottage cheese, or a tablespoon of peanut butter? Our Lewis and Clark explorer hit upon a ratio of three fruit exchanges; two milks; seven meats; three non-hydrogenated fats; one starchy vegetable; three to five green leafy vegetables. Each kind of food cancels out others. Fat helps the body utilize the calories in the meat, prevents it from turning into stored adipose. "A balanced personal ratio helps the body use food more thoroughly." That's what she told us, and her mother is a nutritionist.

Sam is what the Bright Girls find contact lenses. Of the twelve Prix finalists, the four who wear glasses wear contacts. . . . "The freedom of not having a rim, of not having to don glasses for reading." (*Radcliffe.*) . . . "They bothered my eyes at first, but I'm positive it was psychosomatic because when I finally disciplined myself to wear them, it was great. A dramatic change. I don't mean it converted me into a glamour girl. In fact you feel much more naked to the world. No artifices. So eventually you become much more confident. Everyone is seeing all of you, not the spectacles which have become a sign of you." (*University of Illinois.*)

Because these Bright Girls are of an age when dandruff and oily skin are perking along with vigour, frequent shampoos and cosmetic measures that enter combat with such spoilers are in full swing. Pressed powder especially formulated to eradicate superfluous oil. Treated tissue face blotters for ditto. . . . By the time a Bright Girl is a college senior, she should have emerged from acne. Nonetheless, Bright Girls, 1968, check in with their dermatologist almost as regularly as Bright Girls, 1948, went through the rounds with the family doctor. . . . For hair and fingernails, gelatin capsules are making friends with Bright Girls, *University of Nevada* and *Radcliffe* among places offering them hospitality. . . . And speaking of gelatin, a girl at *Converse College* adds two tablespoons of lemon Jell-O to warm water for a setting lotion to body up her hair. Cold cucumber is a fast facial toner. (*Muskingum, Ohio.*) Vaseline petroleum jelly for mouth gloss. (*Ursinus.*) Once a month, put Vaseline in hair, leave it on overnight. Washed out next day, leaves silky, shiny hair. (*Sweet Briar.*) On cheekbones as sheen, on eyebone as highlight. (*Rosemont.*) . . . Vinegar has its fans. "At night when I look particularly green, I mix vinegar with a dash of water and splash it on my face." (*University of Connecticut.*) "Treat hair with scientific affection. Mild vinegar rinses out of respect for its pH." (*University of Illinois.*) . . . "My favourite beauty aids are my enormous sunglasses. Wear them when I'm overtired as a mask. Wear them on top of my head when the hair's too flat." (*University of Connecticut.*) . . . White eye shadow most versatile beauty tool. Under eyes to brightlight darkness, under brow, on lids. Interesting new place for it: down centre of nose. (*Good Counsel College.*) . . . "I don't believe all of me should smell the same. Sometimes the backs of my knees smell of Canoe, while from behind my ears the scent of Jolie Madame drifts." (*Mount Holyoke.*) But there is, too, another line of attack, a firm loyalty to one fragrance, across the board. "That's responsible for my brand loyalty, even to hair sprays." (*Sarah Lawrence.*) . . . Feet getting more than basic attention. At *Russell Sage,* one pair of feet even getting a drop of Shalimar or "Y" on ankle. . . . If it's called baby, it's a pet of the Bright Girls. Baby oil on nails after last coat to give polish nice shine. (*University of Michigan.*) Excellent remedy for winter chafing. (*Jersey City State College.*) Before bed, baby oil around eyes to make sensitive eye skin softer, more attractive in the morning. (*Fordham.*) Baby powder on feet, in shoes. . . . Brushes. Complexion brushes, completely Sam, devilishly swift. Shaving cream brush for scrubbing face. (*University of Illinois.*) Shy cheekbones brought out with peachy glistening powder, softened on with a sable brush. (*Purdue.*) "Tip of my nose, my ear lobes, and under my chin are not forgotten by the blusher brush." (*Mount Holyoke.*) Indispensable cosmetic item: watercolour brushes from art supply stores. (*Sarah Lawrence.*) . . . "Out Girl sips Tab. In Girl lives dangerously with Coke." (*Vassar.*) . . . And, finally, this gripping advice from Indiana Bright Girl. "Besides Shalimar and Rock Cornish game hens and greens and sailing, Scotch-and-soda is my most reliable beauty aid. It has no carbohydrates." . . .



YOUR AUGUST HOROSCOPE

Leo July 23-Aug. 22. Good birthday month all around. Lucky atmosphere tempts you to splurge. Finances to improve now through mid-November. Practice restraint 2nd-3rd.

Time for investments, especially 16th-21st. Money matters unpredictable 28th-29th; be flexible. Cultivate modesty, avoid bombast. Look ahead; September even better.

This month and every month

Why let that monthly problem hold you back? Rely on Fems feminine napkins for better protection.

Fems are designed longer for longer security. They also have extra-length tabs and special safety shields. You can trust Fems to protect you longer.

Signposts for all

Virgo Aug. 23-Sept. 23. Be alert, new opportunities. Month personally lucky. Dress up, step out.

Libra Sept. 24-Oct. 23. Relax with old friends. Quiet month. Tend to private matters. Curb excitement.

Scorpio Oct. 24-Nov. 21. New friends may appear. Business and social life combine. Extend your circle.

Sagittarius Nov. 22-Dec. 21. Social and business ambitions fortunate. Investigate distant horizons.

Capricorn Dec. 22.-Jan. 19. Costly month. Good for vacation. Explore, try something new.

Aquarius Jan. 20-Feb. 18. Letting others take lead pays off many ways.

Pisces Feb. 19-Mar. 20. Benefits from associates. Rise to expectations.

Aries Mar. 21-Apr. 19. Pleasure must give way to business for new gains.

Taurus Apr. 20-May 20. Activity at home or through main interests. Romance ahead.

Gemini May 21-June 20. Mail and short trips. Satisfactions stem from the familiar.

Cancer June 21-July 22. Favorable for trips, recreation. Watch expenses.

Fems

The feminine napkin for the woman who has to trust a little more a little longer.

Fems is a registered trademark of Kimberly-Clark Corp.

VOGUE'S SCHOOL DIRECTORY

For advice: write Vogue's School Bureau, 420 Lexington Ave., N.Y. 10017, or call 689-5900

Foreign Schools

LA CHÂTELAINIE—SWITZ.

International Girls' School. Estab. 1880. Lake & Mt. Branch. Grades 9-12. College Board Ent. Exam., Post Grad. & Finishing Courses. Languages. Home Ec., Secretarial. Sports. European Tours. Summer Session. **La Châtelainie, Saint-Blaise/Neuchâtel, Switzerland.**

UNIVERSITY OF PARIS
UNIVERSITY OF MADRID

Year Semester

For college and pre-college students. For academic credit or for pressure-free personal fulfillment . . . all language levels. Art. Theatre. Concerts. Opera. Ballet. Travel. Career trainee programs. American direction. Alumni/ae from 153 American colleges.

ACADEMIC YEAR ABROAD
225 E. 46th St., New York 10017—(212) PL-2-2734

SCHOOLBOYS ABROAD

Rennes, France **Barcelona, Spain**
THE PHILLIPS ACADEMIES
Andover, Massachusetts and Exeter, New Hampshire

Fully accred. jr. year programs in France or Spain. For boys who have completed 10th grade and equivalent of 2 yrs. French or Spanish. Balanced curriculum. Intensive study of country's language, culture. Boys return to U.S. fully prepared for senior year. Qualified native instructors augment Andover-Exeter faculty. Students live with families, travel during vacations. Scholarships. Write specifying country: **Schoolboys Abroad, Dept. V, Andover, Mass. 01810**

Write to the colleges or schools which interest you, mentioning VOGUE. Be sure to give proposed entrance date, age and grade at present, course you prefer.

INTERNATIONAL BOARDING & FINISHING SCHOOL FOR GIRLS
LA COMBE, SWITZERLAND

On Lake Geneva, between Lausanne and Geneva
Winter sports chalet in Villars, French—Swiss Alps

POSTGRADUATE: Modern Languages (French-Spanish-German-Italian-English) Home Economics Secretarial
7th, 8th GRADES: Regular curriculum, French stressed

Superb estate • All sports facilities • Holidays — Christmas skiing in the Alps — Easter tour of France
DIRECTORS: Mr. and Mrs. PIERRE HUGUENIN

ECOLE CHAMPLAIN ABROAD
FERRISBURG, VERMONT 05456

TASIS
EDUCATION ABROAD

American College Preparation in Europe

American secondary school in European milieu meets highest U.S. academic standards. Grades 9 thru 12. Coeducational. American faculty, Europeans for languages. College Boards. Small classes. Activities include excursions, sports, skiing. Optional vacation travel to Italy, Spain, Greece, or Balkan countries. Located in Italian lakes region.

THE AMERICAN SCHOOL IN SWITZERLAND
M. Crist Fleming, Director
Lugano-Montagnola, Switzerland
Write: N.Y. Rep., 326 East 69th St., N.Y. 10021

In the Swiss Alps! BEST OF BOTH . . .
. . . the NEW and OLD Worlds

American Curricula with Optimum European Enrichment. Grade 9 through B.A. Near 100% Transfer to Advanced U.S. Institutions. Am. Admin. with Int'l Faculties. Small Classes. High Academic Standards.

Co-ed, Boarding — Tours, Winter Sports
Lake Geneva Region at 5,000 ft. alt.

AFFILIATED SCHOOLS ON SEPARATE CAMPUSES
AMERICAN COLLEGE OF SWITZERLAND
Liberal Arts & Int'l. Bus. Admin. B.A., A.A. & A.Sc. Degrees,
Member Am. Jun. College Assn.
LEYSIN AMERICAN SCHOOL
University Prep. H.S. CEEB Center, Adv. Placement. Personal and Career Guidance
Registrar (either School), 1854 N. Leysin, Switz.

FLEMING COLLEGE
A TWO-YEAR AMERICAN COLLEGE BASED IN EUROPE

Coeducational college. Liberal arts curriculum emphasizes contemporary European economics, politics, languages, literature, art, music, drama. Six-week correlated research travel in Europe freshman year. Person-to-person conferences with Europeans. Independent study during sophomore year in France, Spain, Great Britain or Tel Aviv. Faculty of highly qualified Americans and Europeans. Activities include skiing, excursions, sports. Limited enrollment.

FLEMING COLLEGE
Lugano-Montagnola, Switzerland
Write: N. Y. Rep., 326 East 69th St., N. Y. 10021

N. Y. City Day Schools

GRACE CHURCH SCHOOL

Coeducational Episcopal day school. Kindergarten thru 8th grade. French, Latin & Science. Remedial reading. Prepares for leading secondary schools. Bus. Hot lunch. Music, drama, crafts, sports. **Rev. E. Allison Grant, 86 4th Ave. (11th St.), N. Y. 10003.**

BENTLEY SCHOOL

Coeducational • 54th Year • Nursery to College
Sound Academics—Creative Arts—Sports
Excellent record of college admissions
Pre-School & Elementary, 112 E. 71 St. BU 8-2666
Jr. & Senior High School, 48 W. 86 St. TR 4-1661

LYCEE FRANCAIS DE NEW-YORK
All Classes from
KINDERGARTEN
to
BACCALAUREATE CLASSES
(Junior College Level)
3 & 5 East 95th St. and 7 & 9 East 72nd St., off Fifth Ave.
Administration, 3 E. 95th St., N. Y., N. Y. 10028. EN 9-1400

SEARING SCHOOL
Coed Day School Grades 7-12

Individual programs designed for maximum achievement. Instruction is on a small group basis. Classes do not exceed three students. Although the small classes are preferred because of greater interest, stimulation, and controlled competition, individual instruction is given where indicated and desirable. Program permits enrollment any time. *Summer School.*

117 E. 59th St., New York, N. Y. 10022
Dr. & Mrs. Otto V. Swan, Dirs.

Travel

PROJECT EUROPE
THE AMERICAN SCHOOL IN SWITZERLAND
Lugano-Montagnola
AGES 15-20

SWISS HOLIDAY
Eight weeks of exciting camping-study travel from villa on Lake Lugano. Austria, Germany, France, Spain, Italy, Yugoslavia, Greece. Seminars, lectures, recreation.

SUMMER SCHOOL IN FRANCE
Eight weeks of study and travel in France. French classes daily for high school and college students. Based near Avignon.

Director, M. Crist Fleming
For information, write to:
N.Y. Rep., 326 East 69th St., N.Y., N.Y. 10021

Colleges

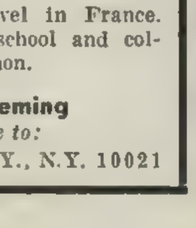
SAINT MARY'S COLLEGE

Fully accred. liberal arts college for women. B.A., B.S., B.F.A., B. Music degrees. Interdepartmental Christianity & Culture Prog. Conducted by Sisters of Holy Cross. Est. 1844. Grad. Sch. of Educ.; men, women. Catalog: **Box T, Notre Dame, Indiana 46556.**

GWYNEDD-MERCY COLLEGE

Fully accred. 4-year courses lead to B.A. in Lib. Arts, B.S. in Med. Tech. 2-year courses lead to A.S. in Nursing, Med. Sec'l & Sec'l Science. Resident & day. New dorms, Student Union. Catalog. **Director of Admissions, Box E, Gwynedd Valley, Pa. 19437.**

A choice education.
Make it your choice.



4-year liberal arts college for women / conducted by the Sisters of Charity / lay and religious faculty / fully accredited / catalog.

Box D, Seton Hill College
Greensburg, Pennsylvania 15601

Seton Hill College

MONTEREY INSTITUTE
of Foreign Studies

In Monterey, California, Arabic, Chinese, French, German, Italian, Japanese, Latin, Russian, Spanish. Area Studies, History, Humanities, International Economy, Pedagogy, Politics & Diplomacy, Translation & Interpretation. Lower division, upper division, and graduate levels. Curricula leading to B.A. and M.A. Teacher education program for secondary school teachers. Small classes. Accredited by Western Association of Schools and Colleges and by the California State Bd. of Ed. **Apply: ADMISSIONS, MONTEREY INSTITUTE OF FOREIGN STUDIES, P. O. BOX 1978D, MONTEREY, CALIFORNIA 93940.**

Junior Colleges

Vernon Court

Junior College for Women. A.A., A.F.A., A.B.S. Degrees. Excellent transfer record. Program planned to develop intellectual curiosity. Lib. arts, music, art, retailing, home ec., sec'l, med. sec'l. Sports incl. riding. Beautiful Newport estate campus. Catalog. **Office of Adm., Bellevue Ave., Newport, R.I. 02840.**

Come to Fisher JUNIOR COLLEGE

A.A. Degree: Two-year Liberal Arts and General Education. *A.S. Degree:* Secretarial with Liberal Arts: majors in Executive, Medical, Legal, International Studies, Professional Assistant, Data Processing. Fourteen attractive Back Bay buildings. For catalog write:

E. V. Fisher
FISHER JUNIOR COLLEGE
118 Beacon Street **Boston, Mass. 02116**

Chamberlayne Junior College

Co-ed • in Back Bay, Boston • 2-yr. Programs: Liberal Arts • Retailing • Interior Design Medical, Legal, Executive Secretarial • General College • Bus. Adm. • Advertising-Sales-Marketing Accounting • Technical • Data Processing (IBM/360 Lab) • Fashion Design & Illustration Dormitories, Social/Recreational Activities



For catalog write: Mr. Lawrence Blake, Admissions
128 Commonwealth Ave., Boston, Mass.. Est. 1892

Mount Aloysius

Junior College **For Women**
Fully accredited. A.A., A.S. degrees
Liberal Arts, Art
Music
Elementary Ed., Pre-Lab. Tech., Occupational Therapy Assistant.
Two-Year Nursing Program
Upon successful completion of State Board Examination student becomes a Registered Nurse.
Secretarial, Medical Secretarial, Home Economics, Merchandising. Sports. Social program. For catalog write:
Office of Admissions, Box V, Cresson, Pa. 16630

Virginia Intermont



2-YEAR COLLEGE FOR WOMEN

Accredited. Liberal arts, music, art, speech, drama, home ec., religion, retailing, journalism, secretarial, medical secretarial, physical ed. Sports, riding, skiing, gym, pool. Chorus. Est. 1884. Optional European tour. Catalog: **Director of Admissions, Intermont, Box 127, Bristol, Va. 24201**

Averett



College for women offering A.A., A.S. degrees, begins upper division courses in 1969. B.A., B.S., Medical Tech. Degrees. Unique "Option" calendar makes graduation possible in 3 or 4 yrs. with July & August vacation. 109th yr. Catalog: **Dir. of Adm., 410 W. Main St., Danville, Va. 24541**

GREENBRIER



156th year. Jr. College & 2 yrs. H. S. Liberal Arts and Career Courses. New Activities-Gymnasium Bldg., Olympic swimming pool. Indoor, outdoor riding facilities.
Addah B. McClaskey,
Dir. of Admissions, Box V,
Lewisburg, West Virginia 24901



Southern Seminary and JUNIOR COLLEGE

Fully accredited 2 year College for Young Women. Liberal Arts, transfer. Cultural envir. of old Virginia.

Academic and Career Courses, to meet today's needs: **A.A. and A.S. Degrees offered.** Music, Art, Languages, Drama, Speech, Home Economics, Merchandising, Physical Education, Secretarial. Kindergarten Training, Equitation. Indoor riding arena. **Well-balanced** social life. All sports. Own stable of fine horses. Indoor Swim Pool. Students from 38 states. **For 101 years** one of America's outstanding Schools. *Illustrated catalog address:* **Dr. Sidney E. Sandridge, President, Box 108, Buena Vista, Virginia 24416.**

Junior Colleges

Marjorie Webster
JUNIOR COLLEGE

• **Balanced academic and career program. Beautiful 15-acre campus. Cultural opportunities of the Nation's Capital. Accredited two-year terminal and transfer courses. A.A. degree. Liberal Arts; Phys. Ed.; Kindergarten Education; Secretarial; Medical Sec'l.; Speech & Drama; Radio-TV; Music; Fine and Commercial Art; Merchandising. Varied social program. All sports. Large indoor pool, gym. Catalog. Box V, Rock Creek Park Estates, Washington, D. C. 20012.**

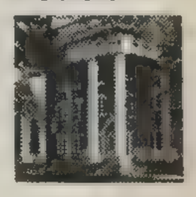
Gulf Park
BY THE SEA

The College with the Extras! Fully Accredited. Two-Year College for Women. Small classes, intensive counseling. Emphasizes gracious living. Music, Art, Dance, Drama, Home Economics, Secretarial. Tours, riding, sailing sports. Sand beach, pool. Enrollment limited. *Literature on Request.*

Office of Admissions, Box V.
Long Beach, Mississippi 39560

Vardell Hall

Junior College and Preparatory School (10, 11 and 12). A.A. Degree transfer or terminal programs. Liberal Arts. Secretarial with Liberal Arts. High School diploma, academic or terminal. Strong art and music program. 43-acre campus in beautiful azalea area of state. Small classes. Honor System. For information write Box V.



Director of Admissions,
Red Springs, N.C. 28377

Southwood College

Coeducational. Junior College. Liberal arts. Accredited. Reading program. Social activities. Music, Sports, Equitation. Apply now for Fall enrollment. Term starts Sept. 10. Write

Willard J. Blanchard, Pres., Box V, Salemburg, N.C.

KING'S College

Accredited coed junior college of business.

Two-year Associate Degree. Business Administration majors: Accounting, Data Processing, Management, Sales, Transportation. Secretarial majors: Executive, Legal, Medical. One-year programs. Social activities. Sports. Dorms. Est. 1901. For catalog write:



President, 322 Lamar Ave.
Charlotte, N. Carolina 28201

Founded in 1904

STRAYER JUNIOR COLLEGE
An Accredited Junior College of Business with an International Reputation

A.A. DEGREE AND DIPLOMA COURSES in:
Automated Accounting and Finance
Business Administration
Merchandising
C.P.A. Preparation and Coaching
Data Processing Management
Executive Secretarial (Legal, Medical, Private)
IBM Training Included in All Degree Programs

Dormitories • Activities • Work Study

Write Mr. Post for Free Catalog
601 13th St., N.W. **Washington, D.C. 20005**

MASSEY
JUNIOR COLLEGE

Coeducational private school using new, modified concept of "Don" system. Outstanding facilities. Degree programs include: Associate in Arts with majors in Liberal Arts and Fashion; Associate in Business Administration with majors in Data Processing, Secretarial, Accounting and Transportation. Catalog on request. Please state age, interest, telephone number. Write Massey Junior College, Dept. V, Henry Grady Square, N.W., Atlanta, Georgia 30303.

Remedial

MAPLEBROOK

Coed Remedial School. Ages 10-18. Academic II thru VIII grade. Occup. therapy, physical ed., workshop, typing, home ec. Riding. 30 acres. Fully accredited. School yr. Sept. 15-Aug. 31. Liberal vacation periods. Limited to 50. **Mrs. M. V. Finger, Amenia, N.Y. 12501.**

Special Schools

RHINEBECK COUNTRY SCHOOL

Individual academic attention for child with learning & adjustment problems. Year round home atmosphere. Therapy. **L. V. Zneimer, Rhinebeck, N. Y. 12572.**

If you need more information about these or other schools, do not hesitate to write.

Canadian School

ST. HELEN'S SCHOOL

Canadian Episcopal Girls' School in its 93rd Year. Near Vt. border, 50 miles Montreal. International flavor, academic excellence, intensive French. Preparation U.S. College Boards. Skiing. Moderate fees. **Miss Mary Grant, Headmistress, Dunham, Que., Can.**

Special Schools

RIVERBROOK SCHOOL FOR GIRLS

Ice Glen Road, Stockbridge, Mass. 01262

All-year individual programs of primary, advanced, and remedial training and tutoring for mildly retarded and slightly handicapped girls in teens. Small classes, swimming, riding; cultural & recreational advantages of the Berkshires.

Annette T. McKenna, Director Tel. 413-298-4926

KOLBURNE SCHOOL

Accelerated Progress for the Slower Child

Relocating in New Marlborough, Massachusetts

A new and modern educational facility to open September 1968 especially designed to personalize a total educational program for the slow learner, perceptually handicapped, neurologically impaired, socially and emotionally immature child. Effective methods of education and therapy develop concentration, social adequacy and overcome academic and emotional blocks. Prevocational guidance and training. Therapeutic environment of natural beauty, warmth and security. 530 acre campus in the cultural heart of the Berkshires. Year round swimming, ballfields, skiing, gymnasium. Limited enrollment; coed; Kindergarten through Junior High. 100 miles from N.Y.C.

Kolburne School, West Rocks Rd., Norwalk 6, Conn. 06851; Phone 203, 847-4266

Coeducational Schools

FENSTER SCHOOL—ARIZ.

Fully accredited school for boys and girls. Grades 1-12. College preparatory. Small classes. Excellent facilities and staff. Riding, swimming, tennis, other activities. Also summer school. Color catalog.
Mr. J. W. Howard, Hdm., Box 6230, Tucson, Ariz. 85716

JUDSON ARIZONA

BOARDING-COLLEGE PREP.-COED



Fully accredited. Informal Western life. Healthful desert climate near Phoenix. Grades 5-12. Small Classes. Excellent Staff. All sports, horseback riding, art, music. Brochure.
David V. Wick, Hdm., Judson School, Scottsdale, Ariz. 85252

Coeducational Schools

TREEHAVEN SCHOOL

Accredited boarding-day. Coed; Nursery through 8th grade. Small classes. Family life on a large ranch. Varied Sports. Riding, tennis, and swimming. Summer Camp. Own Stables. Est. 1949. Catalog.
Florence V. Schneider, Ph.D., Box 6146, Tucson, Ariz.

McCALL'S RANCH SCHOOL

30 miles east of San Diego. 2000 feet altitude. Co-ed, Grades 1 to 10. Small enrollment. Individual attention. High academic standards. Horsemanship, field trips, swimming. **Mr. and Mrs. Carl V. McCall, Box 133, Alpine, California 92001.**

HOWARD SCHOOL

57th Year. Coed Boarding Dept. Grades 1-8. Pleasant Environment. Small Classes, Careful Attention. Drama, French, Tennis. Member Calif. Assoc. of Independent Schools. Write: **Mr. & Mrs. Warwick S. Carpenter, Jr., 260 San Ysidro Road, Santa Barbara, Calif. 93103.**

Golden Hills Academy

Coeducational, non-sectarian college preparatory school, grades 7 to 12. High academic standards. Modern languages, fine arts, humanities, sciences, new math. Individualized instruction, remedial reading. Riding, golf, swimming, and tennis. **Write Dr. Bert E. Grove, Headmaster, for catalog. Golden Hills Academy, Route 27, Ocala, Florida, 32670.**



The National Academy of Ballet and Theatre Arts

The first American school of theatre arts to offer training in the tradition of the great national schools of Europe.

Under the direction of Thalia Mara, one of America's leading dance educators, the Academy, now in its sixth year, reopens in September with a full curriculum for academic grades 1 through 12. The Academy combines excellent college preparatory courses with professional training in dance, music, and drama. Coeducational; resident and day.

For the catalogue, please write:

National Academy of Ballet and Theatre Arts
112-118 East 86th St., New York, N. Y. 10028

Coeducational Schools

INTERLOCHEN ARTS ACAD.

Accred., coed college prep. Grades 9-12. Equal emphasis on arts & academics. Music, Art, Drama, Dance. Small classes. Academy affiliated with National Music Camp. Catalog. **Dir. of Adm., Rm. II, Interlochen Arts Acad., Interlochen, Mich. 49643.**

ELGIN ACADEMY

25 miles N.W. of Chicago. Grades 7-12. Coed. Accred. Personalized guidance with indiv. PAR goals stimulates academic progress. Modern dorms, gym, pool. Developmental reading. Est. 1839. Catalog. **Dir. of Adm., 223 Academy Pl., Elgin, Ill. 60120.**

THE FLINT SCHOOL

Coed, ages 11-17, 40 students in non-graded approach to a classical education emphasizing academics and 4 R's incl. Reason; thinking, study, self-motivation. On Little Sarasota Bay; waterskiing, sailing. Foreign travel. **7756 South Tamiami Trail, Sarasota, Fla. 33581**

MONTVERDE ACADEMY

Coed boarding. Non-denominational in spirit. High academic standards. Fully accred. Grades 7-12. Small classes. Athletic prog. Summer session. 210-acre campus; air-conditioned facilities. Est. 1912. Bklt: **W. L. Stephens, Jr., Box 22, Montverde, Fla. 32756.**

GREEN CHIMNEYS SCHOOL

Coed 2-14 yrs. Unique 3-term, 12-mo. yr. Nursery-8th gr. Accred. Half-day study, half-day camp July & Aug., on farm 52 mi. NYC. Resourceful, imaginative program. Expert care, attention. Res. phys., nurse. **S. E. Ross, M.A., Brewster, N. Y. 914-279-2996.**

CROW HILL

Grades 1 thru 8. Serious education in an atmosphere of home. Careful supervision. 2 hours from N.Y.C. Est. 1938. 100 acre farm. Pets. Riding. Music. French. Summer session. **Mrs. F. Chase Crowley, Director; Edwin C. Pease, Jr., Hdm., Rhinebeck, N.Y. 12572.**

THE ANDERSON SCHOOL

Year-round. Regents accred. College prep & general courses. Grades 8-12. Emphasis on study habits. Expert guidance staff. Psychiatrist & psychologist. Small classes. Activity program stressed. Est. 1924. **David V. Lynes, Hdm., Staatsburg, N. Y. 12580.**

THE BEMENT SCHOOL

Delightful country boarding school for boys and girls, Grades 1-9. Small classes. Thorough academic training. Excellent supervision. Art and music. Personal care. Sports. **Katharine F. Bartlett and Mary Harriman Drexler, Box V, Deerfield, Mass. 01342.**

FRYEBURG ACADEMY

Est. 1792. Coed. Grades 9-12 & P.G. Accredited college prep plus home economics, commercial, industrial arts courses. Fine faculty. New dorms. Excellent equipment. Recreational skiing, Cranmore Mt. **Hdm., Philip Richards, Box 7, Fryeburg, Maine 04037.**

Cherry Lawn

GRADES 8 to 12

Co-ed College Preparatory. Small classes. 53 years successful College Placement. Fully accredited. Guidance. Flexible program: stimulates creative-critical ability and provides needed remedial emphasis. Sports. Summer sessions on campus and abroad. Telephone 203-655-1488 for appointment, or write

A. A. Medved, Dir., Box V, Darien, Conn. 06820

Wyoming Seminary

Fully accredited coed college prep. Resident & day. Est. 1844. Grades 9-12. Nearly 100% of grads enter college. Faculty advisors. Language lab. 11,000 volume library. Full sports program. Methodist affiliated, all denominations welcome. Write for catalog: Box V, Admissions Office, Kingston, Pennsylvania 18704

West Nottingham

Est. 1744 Coed

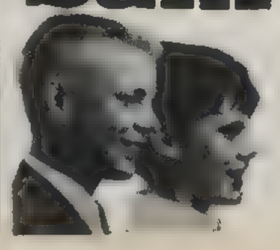


Grades 9-12, postgraduate. Fully accredited college prep. Advanced work available in math, English, science, history. Dramatics program. Guidance. Activities, Sports, golf. 80-acre campus midway between Phila.-Balto. Camp & Summer School. Catalog:

NORMAN C. FARNLOF, Hdm. Box 102, Colora, Maryland 21917

Sanford

EST. 1930



Grades 7-12. Spacious campus near Wilmington. Sound background for college. Broad curriculum: advanced courses & special study help. Art, drama, music. Sports. Riding. Accredited.

Director of Admissions Box 105, Sanford School Hockessin, Delaware 19707

Finishing School

HELEN NORFLEET

INDIVIDUAL STUDY PROGRAMS, INC.

College age girls. Fine arts, bus., homemaking, under N.Y. experts. Cultural course. Personal development. Small international resident group. Theatres, opera. Day pupils. **300 West End Ave., N.Y. 10023.**

Home Study

A SOUND EDUCATION

FOR ENGLISH-SPEAKING CHILDREN

You can educate your child with approved Calvert home-study courses. Step-by-step teaching manual. Kindergarten-8th grade. Start any time. Used by tens of thousands. Ideal for superior child. Non-profit. 63rd year. Catalog.

Calvert School
THE SCHOOL THAT COMES TO YOU
25 Tuscany Road Baltimore, Md. 21210

Girls' Schools

MT. ST. MARY-ON-HUDSON

Fully accred. Catholic College Preparatory School for girls. Grades 9-12. Modern Bldgs. Beautiful 42-acre campus overlooking Hudson. Friendly atmosphere. Remedial reading. All sports. 57 miles NYC. **Dominican Sisters, 495 Liberty St., Newburgh, N. Y. 12550.**

ACADEMY OF OUR LADY OF THE BLESSED SACRAMENT

Girls' college prep. Grades 9-12. Sisters of St. Dominic. Sports. Social prog. 60 mi. NYC. Summer camp. Ctlg: **Box 210V, Broadlea, Goshen, N. Y. 10924**

CATHEDRAL SCHOOL

OF ST. MARY, GARDEN CITY, L.I., N.Y. 11530

Episcopal. Accredited. Girls boarding grades 5-12. Strong college prep. Choose from 5 languages, 5 yrs. math. 5 yrs. science. Advanced Placement Courses. Sports. Riding. 91st year. **Registrar, Box V.**

SAINT MARY'S

An accredited, Episcopal school for girls, grades 9-12. College preparation is dominant theme, but intellectual and spiritual growth are of equal concern. Training in critical appreciation of values. **Sister Superior, 585 John St., Peekskill, N.Y. 10566.**

THE KNOX SCHOOL

A distinctive country boarding school. College prep. General course. Grades 9-12. Small classes. Riding, all sports. Music, art. N. Y. trips to concerts, theatre, UN, opera. 64th year. Catalog. State age, grade. **Box V, St. James, L. I., N. Y. 11780.**

OAK GROVE

Friends School for Girls. Preparation for College & Gracious Purposeful Living. Music, Art, Speech. Gr. 7-12. Internat. enroll. Riding. Winter Spts. New Gym. Science Hall & Auditorium enlarge fireproof Quad. **Mr. & Mrs. Robert Owen, Box 121, Vassalboro, Me.**

NEWPORT SCHOOL FOR GIRLS

Ocean-front campus. Grades 9-12. Thorough prep. for college. Small classes. Supervised study. Excellent art, music, drama. All sports, riding. Cultural, social programs. Catalog: **Mr. & Mrs. Sidney S. Gorham, III, P.O. Box 471V, Newport, R.I. 02840.**

ROGERS HALL

76 years of New England traditions. Near Boston. Thorough college preparation. General course; secretarial training, excellent music and art. All sports including riding. Swimming pool. Catalog.
Miss Hildred Ramsey, Box V, Lowell, Mass. 01852.

CHAPEL HILL School

Carefully supervised college prep & general courses. Grades 9-12. Small classes, individualized attention. Music, Art, Drama, Remedial Reading, "How to Study" & College Board Review classes. Typing. Excellent library. Fireproof dorms. 23 acre campus—Boston 10 miles. Social, athletic, creative activities. Pool. Est. 1857. Also Summer School & Art Workshop. **Clifford V. Eriksen, 327 Lexington St., Waltham, Mass. 02154.**

Saint Agnes School

Girls Boarding (Grades 7-12)
Country Day School (Grades K-12)

Fully accredited. College preparatory. Music, Drama, Art, all Sports. Small classes. Guidance stressed. International enrollment. Episcopal affiliated. Est. 1870. 36-acre campus. For catalog, write: **Hamilton H. Bookhout, Headmaster, Saint Agnes School, Box V, Albany, New York 12211.**

Girls' Schools

CASTILLEJA SCHOOL

Founded in 1907. Day and resident, grades 7-12. College preparatory. Outdoor sports, pool, tennis. **Margarita Espinosa, A.M. Stanford, Principal; Carol Mills, A.B. Wellesley, Academic Dean, 1310 Bryant Street, Palo Alto, California 94301.**

TUDOR HALL SCHOOL

College preparatory since 1902. Fully accredited. Notable college entrance record. Boarding, grades 7-12; Day School, grades 7-12. Music, art, dramatics, sports. New campus. **Director of Admissions, 3654 Cold Springs Rd., Indianapolis, Indiana 46222.**

GEORGETOWN VISITATION

Catholic college preparatory school for girls. Grades 9-12. Resident and day. Advantages of 30 acre campus within city limits of Nation's capital. Sports. Music. **Headmistress, Washington, D.C. 20007.**

Write to the colleges or schools which interest you, mentioning VOGUE. Be sure to give proposed entrance date, age and grade at present, course you prefer.

CHARLES E. ELLIS SCHOOL

Girls. Grades 7-12. Fully accredited. College prep, art, music, home ec. Small classes. Guidance. Sports. Excellent library and well-equipped classrooms. 300 acres. Sub. Phila. Est. 1910. Catalog. **Dr. C. Gordon Frantz, Pres., Box V, Newtown Square, Pa. 19073.**

LINDEN HALL

A college preparatory school, fully accredited for college entrance. Also general program with music, art, dramatics, secretarial studies, home economics. Riding. Swimming. In S.E. Pa. Founded 1746. **Byron K. Horne, D.D., Box 40, Lititz, Pa. 17543.**

GRIER SCHOOL



2 Accredited Col. Prep. programs. New class rms. & labs. Advanced placement & honors courses. All boarding school, girls, grades 9-12. 1000 acres. Riding, indoor and out. 50 horses. Skiing, team sports, gym, pool, tennis. Social activities; dances. 115th year. *Catalog.*

Mrs. Thomas C. Grier
Box 68 Tyrone, Pa. 16686

THE FERRY HALL SCHOOL LAKE FOREST, ILL.

An accredited college preparatory school for girls on Chicago's North Shore. Boarding, grades 9-12. Graduates in leading colleges. Small classes. Music, Art, Drama; Riding, Swimming, Tennis, Golf. Founded in 1869. Write: **Elvera B. Fitzgerald, Admissions Director, Box 188, Ferry Hall School, 541 North Mayflower, Lake Forest, Illinois 60045.**

THE VALLEY SCHOOL

P. O. BOX 4517, TUCSON, ARIZONA 85717

College-preparatory—resident—exclusively for girls —Grades 9 through 12

a full college preparatory program with small classes (maximum twelve students)

a personalized study program in learning techniques—tutorials—remedial

Emphasis is also placed upon: cultural enrichment in the arts, including art appreciation—music—drama—dance

an all-outdoor activities program: riding—English pleasure, hunter, jumper, stock saddle seat—swimming and aquacade—tennis—golf—team sports

All in Southern Arizona's sunshine climate
Twentieth year begins September 18, 1968

Write: Wallace H. Witcombe, M.A., Headmaster
Tel.: 602-299-9612

RADFORD



In the healthful climate of Southwestern Texas Radford girls study, play and live zestfully and happily. Accredited college preparation in small groups in sunny patio classes; spacious playing fields and all sports; camping, riding trips, excursions. Graduates have made exceptional records in Eastern colleges. Music, art, secretarial, physical education. Limited enrollment. Endowed. Not for profit. Est. 1910. Catalog: **Lucinda de L. Templin, Ph.D., 4502 Austin Terrace, El Paso, Texas 79903**

Girls' Schools

THE BEARD SCHOOL

Fully accredited. Outstanding college preparation. Sports. Wide activity program. New York trips to theaters, museums, opera. Study skills emphasized.
Edith M. Sutherland, Headmistress
563 Berkeley Avenue, Orange, New Jersey 07050

ST. JOHN BAPTIST SCHOOL

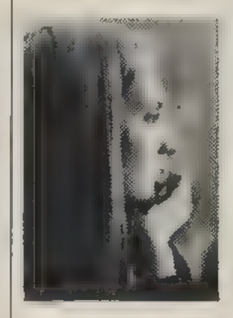
An Episcopal Country School for Girls. Grades 9-12. Accredited college preparation to meet highest standards. Strong faculty. Individual programs, advanced courses. New gym, sports. 35 miles N.Y. **Sister Superior, Box 356, Mendham, N.J. 07945.**

SAINT ANGELA ACADEMY

Fully accred. boarding, coed day. College prep., Gen'l, Business. Accel. Math, Eng., Fr. Gr. 9-12. Qualified seniors enrolled regional university. Art, music, riding, golf. **Sisters of Charity, Saint Angela Academy, Box V, Aiken, S. C. 29081.**

HANNAH MORE ACADEMY

Fully accredited. Girls' college preparatory, grades 8-12. Episcopal. Fine arts program including music, dance, art. 67-acre campus. 17 miles from Baltimore. Est. 1832. Write: **Rev. Kenneth W. Costin, Hdm., Box V, Reisterstown, Maryland 21136.**



Small, independent boarding & day school for girls. College preparatory. Grades 1-12. Christian environment. Fulfillment of individual capabilities and goals encouraged. Work program. 22-acre campus. Est. 1887. Catalog:
Mrs. C. P. Walter, Headmistress
5130 Baltimore National Pike

THE Samuel Ready School Balto., Md. 21229

COLLEGE PREPARATORY CURRICULUM, GIRLS' BOARDING AND DAY SCHOOL. GRADES 9 THROUGH 12.

CARDOME VISITATION ACADEMY
Georgetown, Kentucky 40324
Telephone: (502) 863-1575
(Near Lexington, Kentucky)

Margaret Hall

Country boarding and day school for girls in the Blue Grass. Grades 9-12. Accredited college preparatory. Episcopal Sisters of St. Helena. For all faiths. Social program. Gym, indoor pool, hockey, tennis, riding, art, music. Moderate fees. Tuition aid. Write Box V.
The Rev. Colley W. Bell, Jr.
Versailles, Ky. 40383



Any of the schools listed here will gladly give you further information. Letters mentioning VOGUE will receive special consideration.

St. Anne's School

Strong Liberal Arts College Preparatory where each girl is trained to develop a disciplined mind, a sound body, individual integrity, social awareness. Episcopal. Grades 8-12. Boarding, day. High academic standards; 100% graduates enter college. Art, music, modern dance. Riding, new tennis courts. New science labs, dorms, library. Use University of Virginia's cultural resources. 57th year.

Margaret V. Jefferson, Headmistress
St. Anne's School, Charlottesville, Virginia 22901

Miramar

Sound college preparation for girls, grades 9-12 and postgraduate. Small classes with attention to individual needs and talents. Emphasis on the study skills. Magnificent ocean-front estate, 60-room showplace contains classrooms and dormitory. Swimming, tennis, riding, golf, sailing. For brochure, write: **Mr. and Mrs. Roy S. Penner, Miramar, Box B, Bellevue Ave., Newport, Rhode Island 02840**



On file in our office we have information on junior schools, preparatory schools, junior and four-year colleges, as well as vocational schools. Write us if you do not find here the particular school or course you are looking for, and we will be glad to help you.

Vogue's School Bureau, 420 Lexington Avenue, N. Y. 10017.

Girls' Schools

STUART HALL

An Episcopal girls' school in Shenandoah Valley. Grades 9-12. Fully accredited. Notable college entrance record. Music, art. Attractive campus. Charming atmosphere. All sports. Indoor pool. **Martha Dabney Jones, Box V, Staunton, Va. 24401.**

ST. MARGARET'S SCHOOL

COLLEGE PREPARATION FOR GIRLS
Fully accredited. Grades 8-12. Music, art, dramatics. Small classes. All sports. On beautiful Rappahannock River. Episcopal. Summer School. Catalog. **Viola H. Woolfolk, Box 158-V, Tappahannock, Va. 22560.**

FAIRFAX HALL

Accredited preparatory school for girls. Grades 9-12. Music, art, dramatics. Shorthand, typing. Private stable, riding rings, pool. New students admitted to grades 9, 10, 11. Catalog. **Wm. B. Gates, Jr., Pres., Box V-688, Park Station, Waynesboro, Va. 22980.**

HARRIS FLORIDA SCHOOL

Established 1914. Intensive college preparation. Grades 9 through 12. For girls enjoying quiet, outdoor life. Homelike atmosphere, individual guidance. Music, ballet, sports. For catalogue, address: **Julia F. Harris, Box 865, Stuart, Florida 33494.**

ROSARIAN ACADEMY

College Preparatory School for girls; Day School 2-12; Resident School 9-12; Limited Enrollment; fully accredited; small classes; music, art, drama; guidance; excellent library, language lab, fine arts facilities; sports; pool. Under the direction of the Adrian Dominican Sisters since its foundation in 1925.

Registrar: Rosarian Academy, 807 North Flagler Drive, West Palm Beach, Florida 33401



BARTRAM IN FLORIDA

Boarding and country day. Girls, grades 7-12. College prep of highest standards. Fully accredited. Graduates in leading colleges. Air-conditioned throughout. Music, art, drama, tennis, pool and ocean swimming. Trips, dances. Booklet.

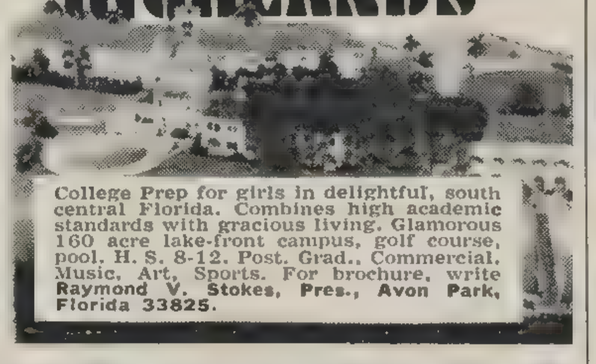
Olga V. Pratt (Vassar)
2264 Bartram Road
Jacksonville, Fla. 32207

Saint Ann's School of Palm Beach

Episcopal college prep boarding school for girls of all denom. Gr. 8-12. Liberal Arts. Humanities stressed. Beautiful new facilities; ocean-front campus; private beach on Atlantic. Athletics.

For information write:
The Rev. James J. English, Hdm.
Dept. V, 2840 South Ocean Blvd.
Palm Beach, Florida 33480

THE HIGHLANDS SCHOOL



College Prep for girls in delightful, south central Florida. Combines high academic standards with gracious living. Glamorous 160 acre lake-front campus, golf course, pool. H. S. 8-12. Post. Grad., Commercial. Music, Art, Sports. For brochure, write **Raymond V. Stokes, Pres., Avon Park, Florida 33825.**

Boys' Schools

ST. THOMAS MORE SCHOOL

College prep. Boys gr. 9-12. Conducted by Catholic laymen. Small classes, 6 days a week. Supervised study. Individualized remedial programs. Compulsory help for under-achievers. Summer school. Catalog: **James V. Hanrahan, Hdm., Colchester, Conn. 06415.**

MILFORD ACADEMY

College preparatory school for boys, grades 9-12. 52nd year. Scholastic achievement through individual attention. Small classes. Homogeneous groupings. Full program of athletics, activities. Fall Term Sept. 25th. **Raymond D. Kallstrom, Hdm., Milford 5, Conn. 06460.**

You may be sure schools listed in VOGUE's School Directory are known to our Bureau staff and are visited as often as possible.

ST. JOHN'S PREP SCHOOL

Fully accredited. Boys, Grades 9-12. Directed by Xaverian Bros. Outstanding college record. 9th & 10th grade openings only for '68. Interscholastic sports plus tennis, swimming, skiing, hockey. **St. John's Prep School, Dept. 12, Danvers, Mass. 01923.**

CARDINAL CUSHING ACAD.

Personal direction of Richard Cardinal Cushing. College prep. Boys, Grades 8-12 & P.G. Lay faculty. Small classes. Excellent college acceptances. Athletics, horsemanship, skiing. 40 miles Boston. **Rev. J. Harrington, 704 Main St., W. Newbury, Mass. 01985**

WORCESTER ACADEMY Est. 1834

Boys prepared to meet increasingly difficult college entrance requirements. Many graduates enter engineering, scientific schools. Grades 8-12. Preference given to younger students as college pressure requires thorough preparation. Only a few well-qualified 1-yr. boys accepted. National enrollment. Gym, pool. Sports. Activities. **William S. Piper, Jr., Hdm., 87 Providence St., Worcester, Mass. 01604**

BORDENTOWN MILITARY INSTITUTE



Fully accredited. Grades 8-12. Outstanding record of college entrance. ROTC (highest rating). Boys learn how to study. Developmental reading. Small classes; individual attention. Summer session. Sports for all. New dormitory. 75 acres near Trenton. 86th yr. Catalog: **Bordentown Military Institute, Box 248, Bordentown, New Jersey 08505.**

FARRAGUT

College Preparatory—Naval Training

Fully accredited. Grades 7-12. Preparation for all colleges, gov't academies. Naval Jr. ROTC. Testing, guidance for college, career. Sports, pool, gyms; boats, bands. Camp and approved summer school. Specify catalog.

Admiral Farragut Academy
Box V, Toms River, N.J. 08753

Devoted to The Individual Educational Problem

GARLAND

Selective teaching • Personalized programs

Study habits corrected, confidence restored, ambition aroused through personal supervision possible in small classes. Faculty-student ratio 1-4. Make up lost time or concentrate in specific areas. All sports including baseball, tennis, touch football and swimming. Beautiful 33-acre campus near Princeton. Boys 13-19. Semi-tutorial program permits enrollment at any time.
Also Summer Program

Frederick L. Zins, Hdm., Garland School
Box 700, Chester, New Jersey 07930.

If your son's present school has not enabled him to achieve as you would like, might we suggest your investigating

Carteret

THE SCHOOL WITH A DIFFERENT SLANT

where his new I CAN and I WILL, his new Confidence and Determination, activate, fortify and inspire his IQ. College Prep & PG. Drilled in the subjects required for College Entrance. HOW TO STUDY is stressed. All sports. Homelike dormitories (5 to 7 days). Request brochure and book "Royal Roads" (free) on good study habits. Enroll now!

George Douglas Hofe, *Head Master.*
Formerly Teachers College, Columbia University.
CARTERET SCHOOL, Box V, WEST ORANGE, N.J.

DELBARTON SCHOOL

Country day and boarding. Grades 7-12. College prep only. Excellent graduates' records. Small classes. Benedictine family atmosphere. Comprehensive sports. 400 acres nr. N.Y.C. Bdg.: $2400.; Day: $1300. Ctlg.: **Rev. S. V. Findlay, O.S.B., Morristown, N.J. 07960.**

NEW YORK MILITARY ACAD.

Accredited prep school. Grades 5-12 & P.G. Expert faculty, challenging curriculum. Balanced program. Reading, small classes. New Science bldg., advance courses. Sports. Riding. 3 pools. Band. ROTC unit. **86 Academy Ave., Cornwall-on-Hudson, N.Y. 12520.**

OAKLAND ACADEMY

On Hudson River. 55 miles from New York City. College preparatory. Grades 8-12. Stress on fundamentals. Small classes, supervised study. Sports, riding. Scholarships. Catalog. **Box V, New Windsor. New York 12550. Tel. 914-565-3131.**

CARDINAL FARLEY

Military Academy. College prep. Grades 9-12. Conducted by Irish Christian Bros. Accredited. Army ROTC. Individual guidance. Good college admissions record. New field house, pool, science bldg. Catalog: **26 Morton Rd., Rhinecliff, N.Y. 12574.**

THE NYACK SCHOOLS

College Prep. Elementary. Small classes permit flexible adjustment to individual. Experienced faculty. Art, Music. All sports. 2 campuses. 34th year. Grades 1-9: **37 North Broadway, Upper Nyack, N.Y.** Grades 7-12: **155-V Hill St., Southampton, L.I., N.Y.**

JUNIOR MILITARY ACADEMY

Chicago. Boys 6-14. Advancement at individual ability. Testing, guidance and counseling under supervision of certified Guidance Dir. Also Summer School Camp. Tuition $115 month. **D. V. Patterson, Dean, 5026 S. Greenwood, Chicago, Ill. 60615 (DR 3-6737).**

MIDWEST MILITARY ACAD.

Accredited. Boys, grades 4-8. Full curriculum. All sports. 18-acre campus. New fireproof buildings; classrooms, gym. 25 miles from Chicago. Moderate rate. Also summer school & camp. Catalog: **Col. P. E. Williams, Dept. V, Wheaton, Ill. Tel.: MO 8-1048.**

Write to the colleges or schools which interest you, mentioning VOGUE. Be sure to give proposed entrance date, age and grade at present, course you prefer.

Manlius

Since 1869, an excellent college preparatory school for young men that effectively unites the finest elements of military and scholarly training. Grades 9-12. Professional Reading Clinic assures significant improvement in study skills. Fully accredited. 130-acre campus. Teams in all sports. Band.

Write: Herbert G. Cantrell, Dir. of Adm.
The Manlius School, 14 St. John Ave. Manlius, New York 13104. Tel. 315-682-2911

SCHUYLER PREPARATORY

Faculty ratio: 1 to 4. Grades 8 through 12. Study skills. Remedial reading. Athletics. Enrollment 60 selected boys. Relaxed atmosphere. Catalog.

Francis Pouliot, Headmaster, Schuylerville, New York 12871. Tel.: 518-695-3430

DeVEAUX SCHOOL

Boys Boarding
Founded 1853
Niagara Falls
N. Y. 14305

Grades 9-12, college preparatory. Enrollment 170, small classes, flexible scheduling. Remedial Reading. Full program of English, all Sciences, Mathematics, foreign Languages, History, elementary Music and Art; interscholastic sports. 50-acre campus on Niagara River 3 miles below the Falls. Summer Session.

David A. Kennedy, B.A. Yale, M.A. Harvard, Hdmstr.



EDUCATIONAL TROUBLE SHOOTERS

Individualized Plan—Each Student a Class

For those with educational problems—successful college preparation and general education. **Our tests discover causes of difficulties and we (1) devise individualized program to overcome difficulties; (2) make up lost time; (3) instill confidence; (4) teach effectively the art of concentration and the science of study.** *Faculty 14; Enrollment 44; 58 years' experience.* Write Edward R. Knight, Ph.D., Headmaster

OXFORD ACADEMY Box K-95 Pleasantville, N. J.

Boys' Schools

THOMAS JEFFERSON SCHOOL

HARD WORK HIGH STANDARDS

Every graduate has entered college. Small enrollment. Student-faculty ratio 5:1. Large, modern rooms. Nonmilitary. Nonsectarian. Grades 9-12. Catalog: **Robin V. McCoy, Headmaster, St. Louis, Mo. 63127.**

SAINT THOMAS ACADEMY

Cadet school. Gr. 9-12. Fully accred. college prep. Roman Catholic. Modern campus. Language lab. Indoor pool. Small classes. ROTC. Sports. Near Minn.-St. Paul. 84th year. Catalog: **Hdm., Box 4, Saint Thomas Academy, St. Paul, Minn. 55118.**

ROBERT LOUIS STEVENSON

PEBBLE BEACH, CALIFORNIA
On the 17 Mile Drive
Grades Eight through Twelve
Summer Session
P.O. Box 657, Pebble Beach, California 93953.

Write
to the schools listed here for further information and catalogs

CHARLOTTE HALL

Military Academy. Grades 7-12; Developmental Reading; Small Classes; Emphasis on How to Study; Swimming Pool; Tennis Courts; Catalog on request.
Major M. D. Burgee, Headmaster
Box A, Charlotte Hall, Md. 20622

HOWE MILITARY SCHOOL

Jr., Sr. Schools; grades 6-8, 9-12. Thorough academic training. Accredited college prep. Sr. Basic ROTC. Jrs. have own dorm, sports. Episcopal. Est. 1884. Summer Camp. Catalog. **Col. R. R. Kelly, Supt. 1588 Academy Pl., Howe, Indiana 46746.**

CULVER



Prepares boys, grades 8-12, for leading colleges, adult life. Promotes initiative, leadership, courtesy, poise, character growth. Outstanding faculty, facilities. Fully accredited. All sports. ROTC. Artillery, Cavalry, Infantry, Band. 1500 acres on lake. Scholarships, Catalog. **610 Pershing Road, Culver, Indiana 46511.**

NORTHWESTERN MILITARY ACADEMY



Fully accredited. Purposely small college prep school. Concern for the individual. Grades 9-12. Stresses scholarship. Promotes self-reliance, initiative, leadership. Honor ROTC. Interscholastic, intramural sports program. Lake Shore campus. Catalog: **48 South Lake Shore Road, Lake Geneva, Wisconsin 53147**

WESTERN MILITARY ACADEMY

Stimulates interest, self-confidence, self-direction. Special emphasis on how-to-study training. Small classes, guidance. Grades 7-12. Carefully integrated program prepares for all colleges. Career analysis. BASIC COURSE R.O.T.C. BY U.S. ARMY INSTRUCTORS. Athletics, riding, pool. 90th yr. Fully accred. Near St. Louis. For "CADET LIFE" & catalog write:

Colonel Ralph B. Jackson, Superintendent
Box V-8, Alton, Illinois 62002

Boys' Schools

PORTER-GAUD

Charleston, S. C. Distinguished boys' Episcopal school. Boarding, grades 9-12. Est. 1867. Fully accred. High standards, emphasis on character, scholarship. Sports. New bldgs. Catalog: **Wm. V. Chapman, Albemarle Pt., Charleston, S. C. 29407.**

THE MILLER SCHOOL

OF ALBEMARLE

Jr. ROTC. Gr. 5-12. College prep. Industrial arts, iron & wood working, machine shop & elec. Sports. Driver Training. 90th yr. Ctlg: **Supt., Dept. E, Miller School P.O., Charlottesville, Va. 22901.**

Write to the colleges or schools which interest you, mentioning VOGUE. Be sure to give proposed entrance date, age and grade at present, course you prefer.



AUGUSTA Military Academy

Complete program for indiv. development in healthful country atmosphere. Fully accred. Grades 5-12. P.G. Excellent, dedicated faculty. Grads in leading colleges. New lower-school barracks, sci., language labs. Non-mil. Summer School Ctlg: **Supt., Box V-8, Ft. Defiance, Va. 24437.**



FISHBURNE MILITARY SCHOOL

An academic school with fine military tradition. Offering complete preparation for college—96% graduates accepted. Grades 9-12. Fully accredited. Sports, social activities. Summer school. For catalog write:

Colonel E. B. Young, Box V, Waynesboro, Virginia 22980

STAUNTON MILITARY ACADEMY



In Beautiful Shenandoah Valley. Thorough college preparation; fully accredited. Individual guidance. Band. All sports. 2 gyms. Pool. Fine health record. Fireproof buildings. Separate Junior School. Illus. Catalog write Supt. S.M.A. Box V-8, Staunton, Va. **BASIC COURSE R.O.T.C. BY U.S. ARMY INSTRUCTORS.** Founded 1860

FORK UNION MILITARY ACADEMY



- ★ **Our ONE SUBJECT PLAN of study in Upper School (grades 9-12) has increased honor roll 50%.**
- ★ **Develops concentration. Fully accredited. 17 modern buildings.**
- ★ **2 completely equipped gyms. 2 indoor pools. Excellent health record. Junior School (grades 5-8) has separate buildings, gym, pool. Housemothers. 70th year.**
- ★ **For ONE SUBJECT PLAN booklet & catalog: Col. K.T. Whitescarver, Box 908, Fork Union, Va. 23055**

KENTUCKY MILITARY INSTITUTE

Louisville, Ky. Winter Campus: Venice, Fla.



Preparation for college under ideal climatic conditions. Two complete school plants. Fully accredited. Grades 9-12. Small classes. Special Reading Course. ROTC. Sports for all. Oldest private military preparatory school in United States. For catalog write:

Director of Admissions
Box V, Louisville, Kentucky 40222

SAINT PETER'S SCHOOL

On Jacob's Hill, Peekskill, N. Y. 10566

Episcopal College Preparatory School for 160 boys. Grades 7-12. Boarding and day. 150-acre magnificently wooded campus on highest ground in Westchester County. Initial phase of expansion program includes the renovation of existing buildings, new classrooms, and the construction of a unique 5-unit dormitory cluster. Grades 7-9 comprise the Lower School, grades 10-12 the Upper. Each has its own dean and faculty. The academic, athletic, and social programs are designed to meet the differing needs of the respective age groups. Specialists from local industries augment the traditionally trained resident faculty to broaden the students' educational experience.

Robert H. Porter, B.A., S. T. B., Headmaster

Boys' Schools

JUNIOR MILITARY ACADEMY

Boys 4-14. Semi-military. Kindergarten through 8th grade. Family life, affectionate care. Good food. Enter any time. 12 mo. enrollment includes 7 wks. at Camp Whooppee. 49th yr. Catalog: **Major Roy DeBerry, Box V, Bloomington Springs, Tenn. 38545.**

THE BAYLOR SCHOOL

75th Yr. Accredited scholarship, College prep. Boys bdg. 14-18, day 12-18. Semi-military. Ideal location. Modern facilities. New science & library. Athletics all ages. Attend own church. Summer Camp, boys 8-15. Catalog. **112 Cherokee Road, Chattanooga, Tenn. 37401.**

WOODWARD ACADEMY

Since 1900 a challenging prep school in suburban Atlanta which emphasizes the art of "thinking things through." Boys grade 6-12. 100% of graduates attend college. Modern $4 million plant, new chapel, indoor pool. Fully accredited. 50% faculty has Masters Degrees. Small classes. Non military. Catalog:
Box 190-V, College Park, Georgia 30022

RIVERSIDE

Distinguished Military Preparatory School, Nationally accredited. Grades 8-12 and P.G. WEEKLY REPORTS. Spring & Fall in Blue Ridge Mts; Winter at Hollywood, Fla. assure health and interest. College Guidance, ROTC develops self-discipline & good study habits. Boys 37 States. 2nd new Gym & Activities Bldg. Non-Sect. Reasonable All-inclusive School charge. Catalog. **Gen. Sandy Beaver, Pres., Box 908, Gainesville, Ga. 30501**

ADMIRAL FARRAGUT ACADEMY

College Preparatory—Naval Training



Fully accredited. Grades 7-12. Prepares for all colleges. gov't academies. NJROTC. Small classes. Guidance for college, career. On Bay near Gulf beaches. Sports. Pool. Gym. Boats. Band. *Catalog:*
Admiral Farragut Academy President, Box 11448 St. Petersburg, Fla. 33733

MIAMI MILITARY ACADEMY

Fully Accredited. ROTC Honor School

College Prep & General. Grades 6-12 & Post Grad. 43rd yr. Class average 16. Guidance. HOW TO STUDY. Honors Courses. Flight training. Band. All sports. Pool. 30 acres. Moderate fee. Also Summer School & Camp. Write for catalog:
10609H Biscayne, Miami, Fla. 33138

Saint Andrew's School

OF BOCA RATON, FLORIDA

An Episcopal boarding school for boys of all denominations. Where a concept of education and a concept of life are one. Gr. 7-12. College prep, high academic standards. Developmental reading. Work program. Well-equipped labs. Sports, Olympic-size pool. Modern campus, air-conditioned buildings. Catalog. **Eugene V. Curtis, Jr., Hdm., Boca Raton, Fla. 33432.**



Florida Air Academy

United States Air Force ROTC

Sound academic program. Cadets taught how to study. Small classes. Accredited college prep. grades 9-12 in Melbourne. Grades 1-9 in Ft. Lauderdale. All sports. Flight optional. Civil Air Patrol.

FLORIDA AIR ACADEMY
Melbourne 5, Florida 32901

Photography

PHOTOGRAPHY

All phases of Commercial and Portrait. Finest Professional Instruction and Equipment. Our 53rd year. Nearby apartments available for men. Attractive dormitory for out-of-town girls, walking distance to school. For literature and entrance dates write Registrar.

RAY-VOGUE SCHOOLS
750 N. MICHIGAN AVE., CHICAGO 60611
(No connection with Vogue Magazine)

Fine & Applied Arts

INTERIOR DECORATION
INTERNAT'L INST. OF INTERIOR DESIGN
Professional 1-, 2-, 3-year courses. Design, Decorating, Architectural Drafting. Individual instruction. Day, eve., summer. Enroll any time. Free booklet.
Dept. V, 2225 R St., N.W., Washington, D.C. 20008.

AMERICAN ACADEMY OF ART
Practical courses in all branches of Commercial and Fine Art. Faculty of international reputation. Placement service. 45th year. Coed. Fall term begins September 3. Catalog. **Frank H. Young, Director, Dept. 688, 30 East Adams St., Chicago, Ill. 60603.**

CALIFORNIA FASHION INST.
Two-year professional Diploma course in Clothing Design. High standard and modern training methods. Approved for foreign students. Begins September only. Write to Director for catalog.
818 S. Broadway Los Angeles, Calif. 90014.

RUDOLPH SCHAEFFER
SCHOOL OF DESIGN (10th Year)
3 year certificate course
Interior Design and Color
Fall semester starts September 16, 1968.
2255 Mariposa St., San Francisco, California 94110.



Louise Salinger
Academy of Fashion and Dress Design
Pattern Designing, Pattern Drafting, Millinery, Tailoring, Sketching, Modeling, Grading Patterns. Day, Evening.
Send for catalogue V
Louise Salinger Building
101 Jessie Street
San Francisco, California 94105
DOuglas 2-8059

INTERIOR DESIGN
2 year Diploma Course, 47th Yr.
Coed. classes. Women's dormitories. Beginners and advanced. Veterans approved. Pay monthly. Free illustrated brochure.
Ft. Lauderdale Div. opening Sept. 1968.
ART INSTITUTE OF PITTSBURGH
635 Smithfield Street, Pittsburgh, Pa. 15222

Dress Design AND DRESSMAKING
for professional or personal use, including pattern-making and tailoring. Intensive training, individual advancement, coed. Our 53rd year. Attractive dormitory for girls, walking distance from school. Nearby apartments available for men. For literature and entrance dates write Registrar. Specify course.
RAY-VOGUE SCHOOLS
750 N. MICHIGAN AVE., CHICAGO 60611
(No connection with Vogue Magazine)

FASHION DESIGN
FOR INDUSTRY AND HAUTE COUTURE
Coeducational. Day and Evening.
Licensed by Comm. Mass. Dept. of Ed.
THE SCHOOL OF FASHION DESIGN
136 Newbury St., Boston, Mass. 02116
(617) 536-9343 • Request Catalog 51

Fine & Applied Arts

SCHOOL OF VISUAL ARTS
Fashion, Advertising Design, Illustration, Typography, Journalistic Art, Painting, Photography, Sculpture, Printmaking, Drawing, Film Art. Certificate Courses. Approved for Foreign Students.
209 E. 23rd St., N.Y. 10010. OR 9-7350. Catalog V

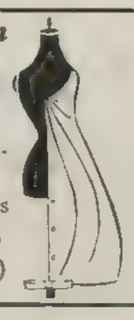
PAN-AMERICA ART SCHOOL
Fashion Illustration, Fine Arts, Advertising Design & Layout, Story Illustration, Window Display, Paste-up & Mechanicals. Co-ed. Foreign students. Veterans. Catalog V. Enroll at once for September.
318 West 57th Street, N.Y., N.Y. 10019. PL 7-0064.

MAYER SCHOOL of FASHION



"The Dynamic Approach to Designing" Fashion Workshop Method; Designing Course with graduation certificate in less than a year. Individual Guidance. Day-Eve. Co-ed. Free Placement Service. Est. 1931. Air Conditioned • Summer Session
• Designing • Dressmaking • Draping
• Sketching • Patternmaking • Grading
Request Cat. U or Home Study Cat. U-1
64 W. 36 St., N. Y. 10018 LO 5-5620

Your career in the fashion world . . .
Learn Fashion Design & Dress Creation . . .
. . . And Make Your Own Wardrobe While You Study
Courses For Beginners & Professionals



French Fashion Academy
600 Madison Ave. (at 58th Street)
New York, N.Y. Phone: 421-7770

COMMERCIAL ART
2 year Diploma Course. 47th Yr.
Coed. classes. Women's dormitories. Beginners and advanced. Veterans approved. Pay monthly. Free illustrated brochure.
Ft. Lauderdale Div. opening Sept. 1968.
ART INSTITUTE OF PITTSBURGH
635 Smithfield Street, Pittsburgh, Pa. 15222

Interior Design and Decoration
Intensive, professional training; coeducational; individual advancement. Attractive dormitory for out-of-town girls; nearby apartments available for men.
Our 53rd year. For literature and entrance dates write Registrar, RAY-VOGUE SCHOOLS, 750 N. MICHIGAN AVE. • CHICAGO 60611
(No connection with Vogue Magazine)

ART STUDENTS LEAGUE OF N. Y.
World's largest independent art school, founded 1875. Painting, sculpture, drawing, portraiture, fashion and commercial illustration, anatomy, graphics, textile design, mural painting. Famous artists are instructors. No entrance requirements. Registration any time. Part-time classes. 3 sessions daily. Saturday classes. 1968-69 season begins Sept. 16. Write for catalogue to:
Stewart Klonis, Director, Art Students League. 215 West 57th Street, New York, N. Y. 10019

Fine & Applied Arts

ART CAREER SCHOOL
Commercial Art: Advertising Design, Fashion, Editorial Illus., Lettering, Wash & Color Comp. Interior Design & Decoration: Rendering, Color Science, Drawing, Painting. Day, Eve. Catalog. **2009 Penthouse, 175 5th Ave., N.Y., N.Y., 10010 AL 4-2446.**

AUDITORE SCHOOL OF FASHION DESIGN
Designing, Sketching, Draping, Patternmaking, Dressmaking. Coed. Enroll now! Request Cat. V.
1182 Broadway (28th St.), N. Y. 10001. MU 3-1348.

AMERICAN ART SCHOOL
FINE ARTS • ADVERTISING ART
Drawing, Painting, Layout. Enroll—anytime. Individual Instruction. Day—Evening. Approved for foreign students & veterans. Send for Free Catalog V.
154 West 56th St., New York 10019. PL 7-3580.

PELS SCHOOL OF ART
Comprehensive courses in • Fashion • Interior • Advertising Art • Drawing • Painting • Illustration • Cartooning • Layout. State Approved. Foreign Students. Free catalog V. Diploma.
2109 Broadway (73rd), N. Y. 10023. Tel. 873-4283.

pratt
fashion . . . your career
B.F.A. in Fashion Design or Fashion Merchandising • Professional opportunities in Fashion • Coed • Catalog
pratt Institute, box UF
brooklyn, new york 11205

Parsons School of Design
410 East 54 Street, New York, N.Y. 10022
PL 9-2214
Certificate and degree programs in Graphic Design, Interior Design, Fashion Illustration, Industrial Design, Fashion Design.

TRAPHAGEN SCHOOL OF FASHION *FOR RESULTS*
Training Here Pays Lifetime Dividends
Trade Methods in Minimum Time—Coed
ART DESIGN CLOTHING CONSTRUCTION INT. DECOR
Beginners & Advanced. Day, Eve., Sat. *Register Now!*
Illustration, Layout; Life, Sketch, Paste-up, Design, Draping, Pattern, Dressmaking. Certificate Courses.
Free Placement Bur. Send for Cir. I. Phone 673-0300.
257 Park Ave. South (21st St.) N.Y. 10010

FASHION ILLUS.
2 year Diploma Course. 47th Yr.
Coed. classes. Women's dormitories. Beginners and advanced. Veterans approved. Pay monthly. Free illustrated brochure.
Ft. Lauderdale Div. opening Sept. 1968
ART INSTITUTE OF PITTSBURGH
635 Smithfield Street, Pittsburgh, Pa. 15222

COMMERCIAL *Art* AND FASHION ILLUSTRATION
Students prepared for career using talent in Figure Drawing, Story Illustration, Design, Lettering, Layout, Keyline Drawing and Production. Our 53rd year. Coed. Attractive school dormitory for out-of-town girls. Nearby apartments available for men. For literature and entrance dates write Registrar. Specify course desired.
RAY-VOGUE SCHOOLS
750 NORTH MICHIGAN AVENUE, CHICAGO 60611
(No connection with Vogue Magazine)

NEW YORK SCHOOL OF INTERIOR DESIGN
• 4 Mos. Practical Course
• 3 Yrs. Interior Design • 6 Wks. Summer
The leading school specializing in Interior Design offers comprehensive training under supervision of highly qualified faculty to prepare students for successful careers. Classes start Oct., Feb., July. Catalog 7R.
HOME STUDY COURSE starts now. For those who cannot attend classes. Catalog 7C.
155 East 56th St., New York 10022

Retailing

L.I.M.—FASHION CAREERS
12 EAST 53 STREET, NEW YORK 22, N.Y.
Learn buying, advertising, fashion coordination, T.V., in N.Y.'s smartest section. 1- and 2-year courses. Paid store work. Graduates placed. Cat. V.
Laboratory Institute of Merchandising.

RAY-VOGUE SCHOOLS
Intensive 1 yr. program Fashion Merchandising, Buying, Modeling, Speech, Selling in stores Sat. with pay. Dormitory for girls, walking distance to school. Our 53rd year. Write specifying course.
750 North Michigan Avenue, Chicago, Ill. 60611.

Fashion Careers Begin at Tobé-Coburn
Fashion experts teach professional techniques of buying, merchandising, fashion coordination, advertising, radio, TV. Supervised store work with pay. **Two Year Course** for high school graduates features liberal arts. **One Year Course** requires two years of college. Program of cultural activities. Lifelong placement service. Begins September 4. Catalog A.
851 MADISON AVE. (70th St.) NEW YORK, N. Y. 10021

Chamberlain
A PROFESSIONAL SCHOOL OF RETAILING
For Girls of College Age
Thorough 2-year course for High School Grads
MERCHANDISING • PERSONNEL • DISPLAY
FASHION PROMOTION • COPY
On the Job Training with pay in Boston stores
Active social program. Supervised dormitories. Placement service.
Hilda V. Noones, 90 Marlborough St., Boston, Mass. 02116

Grahm Junior College
Retailing * Merchandising * Liberal Arts
Learn by doing. Two year Work-Study Program in Retailing includes paid on-the-job training, fashion coordination, display, promotion, copy, customer services, merchandising, personnel, retail management, liberal arts. Activities. Dormitories. Placement. Coed. Catalog. Write **Miss Newman.**
GRAHM JUNIOR COLLEGE
(founded as Cambridge School)
632 Beacon St., Boston, Mass. 02215

ACADEMIE MODERNE
SCHOOL FOR FASHION CAREERS
LEARN-WORK-EARN. Professional training from experts for positions in the fashion world—fashion shows, advertising, promotion, merchandising, consultants, TV. CONCENTRATED ONE-YEAR COURSE FOR YOUNG WOMEN. On-the-job experience in Boston stores with pay. Field trips. Cultural activities. Dorms. Placement. Starts Sept. 16. Send for Cat. F. **Mildred L. Albert, Dean**
35 COMMONWEALTH AVE.
BOSTON, MASS. • CO 6-1282

THE BASSIST SCHOOL FOR FASHION CAREERS
Fashion buying, merchandising, advertising, display, interior decorating, fashion show production, paid training with leading stores, approved for veterans and foreign students. Sept. to June. Limited enrollment. Catalogue. Coed.
618 S.W. Park Ave., Portland, Oreg. 97205
Home of Jantzen, White Stag, Pendleton

Webber College
BABSON PARK
FLORIDA 33827
YOUR INTEREST IN RETAIL BUYING, DEPARTMENT STORE MANAGEMENT, FASHIONS, and other CAREERS in RETAILING developed thru personalized training. 2-Yr. Assoc. Degree prog. for H.S. grads. combines retailing & liberal arts. Supervised dorm on lakeside campus. Activities. Mem. Am. Assoc. Jr. Coll. Ctlg. Mrs. T. V. Stevenson, Adm. Dir.

Fashion Institute of America
Two year Jr. College (Fashion Arts) Degree Course
Qualify for exciting, prestige positions in fashion buying, retailing, merchandising, designing, copywriting, interior decorating, fashion co-ordinating, fashion show producer, and bridal consultant.
Optional European tour and Summer Quarter abroad.
Skyscraper Dormitories. Approved for foreign students.
Please state age, interest and telephone number
Write
FASHION INSTITUTE OF AMERICA
Dept. V, Henry Grady Square, N.W.
Atlanta, Georgia 30303

BOSTON MUSEUM SCHOOL
A DEPARTMENT OF THE MUSEUM OF FINE ARTS
A professional school with superior standards of instruction. Full diploma program.
B.F.A., B.S. in Ed. and M.F.A. degrees through Tufts University affiliation.
Tuition and Traveling Scholarships, both undergraduate and graduate. Unlimited contact with the Museum collection. Catalog.
Eugene C. Ward, Director of Admissions, 230 The Fenway, Boston, Mass. 02115

SAN FRANCISCO ACADEMY OF ART
740 Taylor Street, San Francisco, California
ACCREDITED CO-ED COLLEGE • BFA DEGREE
Comprehensive courses in
DESIGN • ILLUSTRATION • ADVERTISING
FINE ARTS • INDUSTRIAL DESIGN • TV
Approved for
Vets • War Orphans • Foreign Students
FREE CATALOG

INSTITUTE OF INTERIOR DESIGN
Prepare now for exciting careers in decorating and interior design. Two year junior college program plus one year advanced study. Learn by doing, in booming Atlanta—the design center of the southeast. Training offered in all areas of residential and commercial interiors: floor plans, room and furniture elevations, color coordination, fabrics, lighting. Optional European tour and Summer Quarter abroad. Coeducational. Skyscraper dormitory. London double-deck buses for transportation. Please include your age, interest, and telephone number.
INSTITUTE OF INTERIOR DESIGN
Dept. 109 • Henry Grady Square, NW • Atlanta, Ga. 30303

Secretarial & Business

CLAREMONT

Comprehensive 1 year course to prepare young women for Executive Secretarial positions. Residence facilities. Write **Assistant Secretary:**
Chrysler Bldg., 405 Lexington Ave., N. Y. 10017.

CLAIRE LUX

TYPING AND STENOSCRIPT
Unique—Rapid—Individualized teaching to gain maximum skills in minimum time of six weeks. Correction of wrong typing habits for more speed. Teenagers Sat. **155 E. 80th St., N.Y. 10021. BU 8-8267.**

THE STRATFORD SCHOOL

Complete Secretarial Training, 9 months course; Special and pre-college courses, 3-6 months.
Day and Evening. Effective placement.
New classes: Feb., July, Sept. Catalog.
805 N. Charles St., Baltimore, Maryland 21201.

Katharine Gibbs SECRETARIAL

Boston 02116
21 Marlborough St.
New York 10017
200 Park Ave.
Montclair, N.J. 07042
33 Plymouth St.
Providence 02906
77 S. Angell St.

Outstanding training
Three practical courses
National and state accreditation • Residences
Catalog: Associate Principal



Wood SECRETARIAL

College-level courses for High School & Private School graduates. Accredited by N. Y. State Dept. of Education. Excellent guidance, placement service. Air-conditioned. Dorm. 89th year. Enroll now for Sept., Feb., July. Catalog.
Registrar, 125 Park Ave.
(100 E. 42 St. opp. Gr. Central)
New York, N.Y. 10017 • OX 7-1290

Helen McAvoy secretarial school

START NOW! Day and evening small classes, Gregg, Pitman, typing; beginner, advanced, review. Summer Session. Diploma Courses: 6 mos., 1 yr. (Executive, Medical, Legal). For H.S. Grads and College Women. Approved for Foreign Students. Lifetime free placement service. Write for Catalog V. **521 5th Ave. (43rd St.), New York, N. Y. 10017 • MU 2-1820.**

An Exciting Career Awaits You!



Complete Nancy Taylor Secretarial training. Nationwide free placement service and free refresher courses. Also Business Administration and IBM. Coed. Social activities. Dormitories. Accredited.

MEADOWS-DRAUGHON COLLEGE
2940 Canal St., New Orleans, La. 70119

WORLD-WIDE CAREERS



- Bi-lingual Secretary
- Foreign Service
- Languages • Diplomacy
- Foreign Commerce

Coed. Modern classrooms. Day & Eve. courses begin Sept., Jan., June. Chartered by Bd. of Regents. Residences recommended. Job placement.

Latin American *Institute*
Rm. 21, 292 Madison Ave., N.Y. 10017 • LE 2-6073



GRACE BALL SECRETARIAL COLLEGE

San Francisco by the Golden Gate

A CAREER COLLEGE FOR YOUNG WOMEN. 1-year Executive, Legal, Electronics, Medical, General Secretarial Courses. National Placement Service. Residence. Catalog: **Registration Secretary, 525 Sutter St., San Francisco, California 94102.**

IN BOSTON IN BOSTON

CHANDLER

REWARDING EDUCATIONAL EXPERIENCE

Excellent professional secretarial training combined with maturing influence of stimulating residence program in a world-famous educational community. 2-yr. Medical, Legal, Science-research. Executive. 1-yr. Course. Students live in Chandler residences in exclusive Back Bay. Cultural and social opportunities of a city noted for music, arts and ideas. Write for catalog.

Accredited as a Two Year School of Business
448 Beacon St., Boston, Massachusetts 02115

Drama, Radio, TV

TRAINING CENTER PERFORMING GROUP

- 2 YR. PROFESSIONAL TRAINING
- 8 WKS' SUMMER SESSION
- TEEN AGE WORK SHOP

Qualified students appear in year-round productions. Day & Evening Classes.

MANNHARDT FOUNDATION
Studio 62, 542 W. B'way, N. Y. 10012 • YU 2-4430

Neighborhood Playhouse School of the Theatre

340 E. 54 St.
New York 10022

Two Years' Intensive Training in Theatre—Acting, Voice, Movement. Catalog V.

SANFORD MEISNER
Head of Acting Dept.

The AMERICAN ACADEMY of DRAMATIC ARTS

Stage ★ Screen ★ Television

FALL ENROLLMENT NOW
MAJOR DAY COURSE starts **OCT. & FEB.**

30 complete productions a year
EVENING CLASSES start September
TEENAGE CLASSES and
PRE-TEEN CLASSES start October
Call or Write: Room 240, 120 Madison Ave.
(at 30th St.) New York, N.Y. 10016/MU 6-9244

Music

DALCROZE INTERNATIONAL SCHOOL OF MUSIC

"Combining the best features of European and American Music Education"

Complete Music Curriculum—Artist Faculty—Dalcroze Teacher's Certificate Program

Only Authorized Dalcroze Teachers' Training School in the Americas
DR. HILDA M. SCHUSTER: DIRECTOR
161 E. 73rd St., New York, N. Y. 10021 TR 9-0316

Write to the colleges or schools which interest you, mentioning VOGUE. Be sure to give proposed entrance date, age and grade at present, course you prefer.

Airline Training

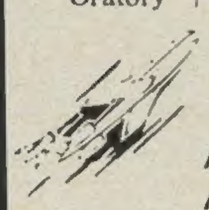
McCONNELL AIRLINE SCHOOL

Air Careers. Romance! Travel! Adventure! Fun! Train for exciting flight and ground positions. Airline-trained teachers. Placement service. 24th year. Accredited Member NATTS. Catalog; give age. **1030 Nicolett Ave., Room V-88, Minneapolis, Minn. 55403.**

GRACE DOWNS SKY STARS

enjoy exciting . . . lucrative careers . . .
AIRLINE EXECUTIVE SECRETARY—STEWARDESS—MODEL

Famous "3 IN 1" program covers 2 years college material in 1 school year (42 weeks). Sparkling subjects! "Diamond Jubilee Gregg" steno, teletypewriting, all office skills + Voice melody, vocabulary, Public Oratory + complete AIRLINE STEWARDESS—Ticketing—Reservations—Travel Agent + world's original MODEL Course. Supervised dorms, on magnificent 16 acre campus at parent school, Glen Cove. FREE Placement Service in all divisions . . . . Licensed by New York State Department of Education.





Approved for N. Y. State Higher Education Assistance Loans
Approved for Veterans
Approved–Social Security Administration

GRACE DOWNS MODEL & AIR CAREER SCHOOLS
Glen Cove, L.I., N.Y. & 120 Park Ave. (80 E. 42nd St.) N.Y.C.
QUALIFY NOW FOR CLASSES—SEPT., MARCH, JULY
Address Mail to Glen Cove Division—Dept. V-1
GRACE DOWNS—Crescent Beach Road, Glen Cove, N.Y. 11542

Home Study

MODERN DRESSMAKING

We teach you at home new dressmaking and stitchery skills including professional secrets, time saving shortcuts. We show you how to create, sell popular items. Free information: **Lifetime Career Schools, Dept. C-148, 2251 Barry, Los Angeles, Cal. 90064.**

DRESS DESIGNING

Design your own dresses? Yes, create the wardrobe of your dreams. Begin exciting career in fashion design! Learn at home. Accredited supervised training. Free illustrated booklet: **National School of Dress Design, 835 Diversey, Dept. 717-018, Chicago, 60614.**

HIGH SCHOOL AT HOME

Many finish in 2 yrs. Prepares for college entrance exams. Standard H.S. texts supplied. Diploma awarded. Credit for H.S. subjects already completed. Single subjects if desired. Free bulletin. **American School, Dept. TC44, Drexel at 58th, Chicago, 60637.**

INTERIOR DECORATION

Approved supervised home study training. Fine starting point for career. No classes. No wasted time. Text and work kit furnished. Diploma awarded. Free book. **Chicago School of Interior Decoration, 835 Diversey Pkwy., Dept. 717-018, Chicago, 60614.**



$Learn how to become a TRAVEL AGENT

Thousands big money career opportunities open for qualified men, women in travel. Travel is booming...increasing at rate of 15% each year! Easy home-study program trains you now for rewarding job with travel agency, airline, resort hotel, etc., shows how you may become travel agent in your own area . . . reveals how you can escort guided tours. Send for big TRAVEL CAREER KIT—All Free!
NORTH AMERICAN SCHOOL OF TRAVEL
4500 Campus Dr., Dept. 2938, Newport, Calif. 92660

Modeling

THE BARBIZON SCHOOL

Attractive, qualified girls prepared for careers as fashion or photographic models. Selective acceptance standards. Free use of Barbizon Agency. Residence service. Established 1939. Request Illustrated catalog A. **576 Fifth Avenue, New York, N.Y. 10036.**

FIFTH AVENUE SCHOOL

Experienced models using modern methods train you for an exciting career as a fashion, photographic & TV model. Free lifetime placement. Approved Residences. Lic. by N.Y. State. For catalogue **Miss Aldin, 25 West 45 Street, New York 10036. Tel. 582-2040.**

MIA Modeling Institute of America

Train for exciting career as a fashion, photographic or television model. Intensive program in professional make-up, wardrobe, run-way procedures, walking, pivots, photographic and TV techniques. Modern luxurious facilities. Free placement service and registration with Modeling Institute's agency. Optional study trip to New York. Dormitory with student lounge and swimming pool. Transportation from dormitory to school. Please state age and telephone number. Write: Modeling Institute of America. Dept. V, Henry Grady Square, N.W., Atlanta, Georgia 30303.

Airline Training

Where to find the Prettiest-Girl-in-the-World Look

Shops which have clothes based on the fashion ideas in this issue:

Aberdeen, S. D.	Marie O. Simmons Shop
Abilene, Texas	Ernest Grissom's
Altoona, Pa.	Brett's
Appleton, Wis.	H. C. Prange
Asheville, N. C.	Ivey's
Atlanta, Ga.	Rich's
Atlantic City, N. J.	The Needlecraft
Augusta, Me.	Chernowsky's
Barrington, R. I.	Cherry & Webb
Bartlesville, Okla.	Montaldo's
Baton Rouge, La.	Gus Mayer
Beaumont, Texas	Gus Mayer
Beverly Hills, Calif.	I. Magnin
Binghamton, N. Y.	Drazens
Bloomington, Ill.	Paul Anderson
Boston, Mass.	Jordan Marsh
Bradenton, Fla.	Montgomery-Roberts
Burlington, R. I.	Cherry & Webb
Carmel, Calif.	I. Magnin
Charlotte, N. C.	Montaldo's
Cheyenne, Wyo.	National Furs & Fashion
Chicago, Ill.	Bramson
Cincinnati, Ohio	H. & S. Pogue
Cleveland, Ohio	Halle Bros.
Colorado Springs, Colo.	Montaldo's
Columbus, Ohio	Montaldo's
Corona Del Mar, Calif.	O'Brien's Specialty Shop
Corpus Christi, Texas	Lichtenstein's
Del Amo, Calif.	I. Magnin
Denver, Colo.	Montaldo's
Detroit, Mich.	J. L. Hudson
Durham, N. C.	Montaldo's
East Orange, N. J.	Doop's
Elizabeth, N. J.	R. J. Goerke
Elmira, N. Y.	The Gorton Coy
El Paso, Texas	Popular Dry Goods
Fresno, Calif.	I. Magnin
Grand Rapids, Mich.	Alice Jane Dows
Green Bay, Wis.	H. C. Prange
Greensboro, N. C.	Montaldo's
Guilford, Conn.	Fred Phipps
Harrisburg, Pa.	Bowman's
Harrisonburg, Va.	Joseph Ney's
Honolulu, Hawaii	Carol & Mary
Houston, Texas	Sakowitz
Indianapolis, Ind.	L. Strauss
Jackson, Miss.	Gus Mayer
Jackson, Tenn.	Holland's
Joliet, Ill.	Al Baskin
Kansas City, Mo.	Harzfeld's
Kenosha, Wis.	Lepp & Company
Kent, Conn.	The Barn Shop
Lafayette, Ind.	Loeb's
La Jolla, Calif.	I. Magnin
Laredo, Texas	Polly Adams
Lexington, Ky.	Loom & Needle
Lincoln, Nebr.	Miller & Paine
Los Angeles, Calif.	I. Magnin
Louisville, Ky.	H. P. Selman
Macon, Ga.	Stephen's
McAllen, Texas	Ladies Supply
Miami, Fla.	Burdine's
Milwaukee, Wis.	The Boston Store
Minneapolis, Minn.	Young Quinlan
Mobile, Ala.	Metzger's
Muskogee, Okla.	Susman's
Nashville, Tenn.	Gus Mayer
Natchez, Miss.	M. M. Ullman
New Haven, Conn.	Fred Phipps
New Orleans, La.	Gus Mayer
Oakland, Calif.	I. Magnin
Oklahoma City, Okla.	Al Rosenthal
Palm Springs, Calif.	I. Magnin
Palo Alto, Calif.	I. Magnin
Park Ridge, Ill.	The Park Shop
Pasadena, Calif.	I. Magnin
Philadelphia, Pa.	The Blum Store
Phoenix, Ariz.	I. Magnin
Pittsburgh, Pa.	Joseph Horne
Portland, Me.	Ida Goffin
Portland, Ore.	I. Magnin
Providence, R. I.	Cherry & Webb
Richmond, Va.	Montaldo's
Ridgewood, N. J.	Jenny Banta
Rockford, Ill.	Edith Parrish
Sacramento, Calif.	I. Magnin
St. Louis, Mo.	Montaldo's
St. Paul, Minn.	Frank Murphy
San Angelo, Texas	Barnes & Co.
San Antonio, Texas	Frost Bros.
San Francisco, Calif.	I. Magnin
San Mateo, Calif.	I. Magnin
Santa Ana, Calif.	I. Magnin
Santa Barbara, Calif.	I. Magnin
Santa Clara, Calif.	I. Magnin
Sarasota, Fla.	Montgomery-Roberts
Seattle, Wash.	I. Magnin
Sheboygan, Wis.	H. C. Prange
Sherman Oaks, Calif.	I. Magnin
Short Hills, N. J.	Doop's
Springfield, Mass.	Forbes & Wallace
Stamford, Conn.	Ethel Allan
Sterling, Ill.	The Little Gallery
Syracuse, N. Y.	Flah's
Tucson, Ariz.	Cele Peterson
Tulsa, Okla.	Vandevers
Vicksburg, Miss.	Adele's House of Fashion
Vincennes, Ind.	Joseph's
Walnut Creek, Calif.	I. Magnin
Warwick, R. I.	Cherry & Webb
Washington, D. C.	Julius Garfinckel
Waukegan, Ill.	Hein's
Williamsport, Pa.	Lynn Hayes
Winston-Salem, N. C.	Montaldo's
Worcester, Mass.	Ulian

ONE-TIME-ONLY PRICE SLASH!

SAVE ONE FULL DOLLAR on this One-Time-Only Offer!

Yes! Over 94,000 people have already paid $5.98 for this amazing new book. Now, to liquidate stock, we offer you **the same exact book, word for word in exactly the same binding,** for only $4.98 complete! A saving of one full dollar! But this offer will be made **only this one time** in this magazine! Paper prices are again rising, and we will not be able to repeat it again! Read the full details about this outstanding new book below! Take advantage of this one-time-only, full $1 saving—TODAY!

This book says that

The SPRINGTIME of A WOMAN'S LIFE SHOULD BEGIN AT 55



OVER 94,000 COPIES ALREADY SOLD

Why such run-away sales? BECAUSE IT WORKS! Read the thrilling details on this page! Try it—entirely at our risk!

That she should not reach middle age till she is seventy. And that she should not lose her ability to attract men until she is well past ninety—IF SHE WILL ONLY BECOME AWARE OF THESE FOUR GREAT NATURAL SOURCES OF PROLONGED YOUTH, COMPLETELY OVERLOOKED BY 99% OF AMERICAN WOMEN!

For example:

Are These Simple Postures The Key To Victory Over Time Itself?

1) An ingenious way to *re-arrange* the way you hold your face and neck, for a few incredibly-relaxing minutes every day, that virtually *melts away years* from the appearance of the skin of your entire upper body. (You'll learn *why* this simple posture works such breath-taking wonders in the paragraphs below.)

2) A new way to breathe—that purifies your system of the internal poisons that keep you constantly *half-ill* today, and that eat away your youth like acid.

3) A new way to achieve truly deep sleep—that recharges your body like a battery every night, and keeps *accumulated exhaustion* from turning you old.

4) And perhaps most important, and most startling of all, *a new way to fight the never-relenting forces of gravity that cause the muscles of your face and body to sag deeper and deeper every day.*

(This posture alone—this simple, 4,000-year-old "Effortless Exercise" that actually *reverses* the effect of gravity on your body, and causes it to *firm up* your muscles instead of collapse them—can give you a slimmer, younger body overnight, *and for the next fifty years to come.* You'll understand *why* when you read the paragraphs below.)

Welcome To A Whole New World Of Youthfulness, Physical Magnetism, *And Incredible New Feminine Appeal!*

These, then, are the startling, almost-unbelievable promises this book makes to you. *But you must realize that to gain these benefits, you must first discard every idea about your body that you have been taught since you were a child*—and be prepared to look at "age" and "youth" and "health" and "beauty" through entirely new eyes.

In essence, what you are going to learn, in your very first reading of this fascinating book, is this:

Over 4,000 years ago, in the Far East, some of the wisest men and women who ever lived discovered that "old age" was nothing more than a disease—actually just another ill of the body, to be fought as any other ill.

To do this—to fight this "ageing-disease"—they developed a series of *age-delaying techniques* called Yoga.

Yoga means Youth. Yoga techniques bring back youth, and prolong youth.

You can see living proof of these facts every day in India, China and Tibet. There Yoga believers have used these techniques to live to fantastic ages (close to 100 years), *and still retain virtually the appearance of young women.*

These women have achieved "Super-Femininity." At the ages of 60 and 70 and 80, they have more physical magnetism—are far more attractive to men—*than the hordes of "half-feminine" women who may be 50 or 60 years younger.*

Once again, this book gives you the techniques these women use—*but now adapted and simplified for Western women, with all the religion and philosophy that were evolved along with them stripped away.*

And now ready to go to work for you—overnight—to take each part of your body in turn, *and repair the tragic damage done to it by strain and time.*

Like this—

The First Step: To Give Your Face Back Its Youthful Bloom.

This book says that there is a very simple reason why the skin of your face and neck becomes thin, drawn, pale and wrinkled after thirty:

Because once you reach that critical age, your heart can no longer automatically pump enough nourishing blood uphill to your face, to keep it as smooth and plump and young as it was when you were a teen-ager.

It's exactly as if you stopped feeding water to a potted plant—and then watched the leaves of that plant crinkle up and begin to die.

No beauty parlor on earth—no face cream no matter how expensive—can ever correct this lack of internal nourishment. But Yoga can. It does it in a few exhilarating minutes every day—*by showing you an ingenious way to re-arrange the way you hold your face and neck, that automatically causes your body to pour nourishing blood into every fiber of your face.*

This simple posture is so easy to accomplish that, for the first few days, you may not be able to believe that it can really be doing you that much good. But then—when you wake up one morning and find your husband studying your face in silent admiration—*you will realize the incredible potency of this "youth-restoring technique" practiced by two hundred generations of Eastern women.*

And it's just the beginning . . .

How To Sit Your Way To A Beautiful Body

Now you begin *the re-education* of every contour-shaping muscle in your body—and the elimination of the ugly and deadly fat that has plagued you for years—*but this time without such extreme measures as crash diets, sweat boxes, back-breaking calisthenics, or pills or other artificial devices of any kind.*

In essence, what you are going to do with this book is learn a series of "Effortless Exercises." These, again, are simple postures and rhythmic gestures that re-charge your energy bank every morning rather than exhaust it . . . and that *beautify the feminine contours of your body,* without creating a single bulging muscle (as Western exercises do) to make you look like a man.

One of these postures, for example, (done simply by *sitting* in a special way on the floor) firms your legs, calves, inner thighs—all in the same moment.

Another lifts and preserves the bust. Another flattens the stomach and slims the hips. Still another prevents flabby arms.

And (in our opinion, the most important) *still another takes the "old-age stiffness and perpetual ache" out of your spine, and gives you the cat-like grace and freedom to enjoy the life of a young girl.*

And—at exactly the same time—

Vital Health Centers Of Your Body That Have Slept For Years —Are Now Gently Massaged Into Blazing New Vitality . . .

Now these "Effortless Exercises" begin to work their magic—for probably the first time in your entire life—on the *internal glands and organs that either keep you young 'til ninety (if you keep them healthy and strong) or (if you allow them to wither up from disuse) turn you into an old woman at thirty.*

For example:

Here is an incredibly gentle posture that virtually *doubles* the amount of circulation that reaches the vital nerve centers in the back of your head and neck—*and thus puts you to sleep faster and deeper than you have known in years.* (You'll be amazed at the energy with which you bounce out of bed the next morning.)

Here is a one-minute technique that turns *ordinary air* into the most potent revitalizer in the world. (Try it for exactly 60 seconds when you're exhausted from housework; see how it enables you to out-dance your teen-age daughter till dawn.)

Here's how to *flush internal poisons right out of your body.* Clear your complexion. Purify your blood. Get overnight relief from those vague aches and pains that drain youth like a dripping faucet.

Here is a special posture for the woman who is beginning to lose her animal attractiveness. Whose husband is losing interest in her. And who wants him to gasp in delight just a few short nights from the time she first opens this book.

Read It From Cover To Cover Entirely At Our Risk.

One final word of warning: If you expect a huge, weighty, philosophical tome here, you are completely mistaken. This book has been carefully cut down to the bare practical essentials. There is not a word in it that does not give you a physical benefit immediately. Therefore, even in the special deluxe version we send you, *it is only 128 pages.* You can finish it in a single weekend. *The new youth and beauty and physical attractiveness it gives you will last a lifetime.*

The cost is not the usual price of $5.98 but only $4.98 complete! It is a book for women who mean business about restoring and preserving the most priceless possession they will ever have—*their youth.* If you mean business, why not send in the No-Risk Coupon *today.*

SAVE $1 WITH THIS COUPON!

INFORMATION, INCORPORATED
Dept. V-3
119 Fifth Ave., New York, N.Y. 10003

Gentlemen: Yes, I want to try a copy of YOGA FOR WOMEN by Nancy Phelan and Michael Volin entirely at your risk. I am enclosing not the usual price of $5.98 but only $4.98 complete! I will use this book for a full thirty days at your risk. If I am not completely delighted... If this book does not do everything you say, I will simply return it for every cent of my money back.

☐ If you wish your order sent C.O.D. CHECK HERE! Enclose $1 goodwill deposit. Pay postman balance, plus postage and handling charge. Same money-back guarantee, of course!

Name _____

(Please Print)

Address _____

City _____

State _____ *Zip*

© Information, Incorporated 1968

INFORMATION, INCORPORATED · 119 Fifth Avenue, New York, N.Y. 10003

You played tennis for hours and sunned and surfed and ran the beach and you're killing your skin.

Dry skin is something that doesn't happen all at once. It's a gradual removal of your skin's natural moisture by the sun. First you'll probably notice that your knees and elbows are getting rough. Then that your face feels taut and drawn.

Bonne Bell's Moisture Lotion feeds your thirsty skin with precious moisture the sun has stolen. It soothes dry, sunburnt skin. Just smooth it over your entire body. You'll find that your skin absorbs it immediately.



Bonne Bell®
Cleveland, Ohio 44107

COPYRIGHT PATENT PENDING

Davidow...think of it as an investment.





The label to ask for.

Hat by Emme/Jewelry by Seaman Schepps